

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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Twenty-ninth Year—Number Twelve

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OCCIDENTAL COLLEGE DEDICATES ITS ORGAN

W. E. HARTLEY AT CONSOLE

Four-Manual by Aeolian-Skinner Is
Opened in Los Angeles—Recital
Oct. 3 Opens Season of South-
ern California A. G. O.

Occidental College at Los Angeles marked an epoch in its musical history on Oct. 3 when the four-manual organ built by the Aeolian-Skinner Company was dedicated in Belle Wilbur Thorne Hall, with Walter E. Hartley, F. A. G. O., head of the department of music, at the console. A large number of the organists of southern California came out to hear Mr. Hartley and the new instrument. The recital was made the initial event of the season for the Southern California Chapter, A. G. O.

Mr. Hartley played the following program: Prelude and Fugue in C minor, Bach; Chorale, "Jesu, Thou Joy of Man's Desiring," Bach; Allegro and Adagio from Symphony 6, Widor; Scherzetto, Arabesque and "Carillon," from "Pieces en Style Libre," Vierne; "Chanson," from Seven Sketches, E. S. Barnes; Serenade, Rachmaninoff; Meditation, Sturges; Toccata from Symphony 5, Widor.

Mr. and Mrs. W. W. McBride of Pasadena are the donors of the organ to Occidental. Mrs. McBride is an alumna of the college and a member of the board of trustees. The organ was installed originally in the Temple Methodist Church, San Francisco, but has undergone important changes and several stops have been added.

Following is the stop specification of the instrument:

GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Third Open Diapason, 8 ft. (from Choir), 61 notes.
Harmonic Flute, 8 ft., 61 pipes.
Erzähler, 8 ft. (from Choir), 61 notes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 4 ranks (17-19-21-22), 244 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Quint Mixture, 5 rks. (15-19-22-26-29), 305 pipes.
Cornet, 4 rks. (8-12-16-17), 244 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp and Celesta (in Choir).
Tremolo.

CHOIR ORGAN.

Geigen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Carillon, 3 rks. (17-22-12), 122 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes, 25 tubular bells.
Tremolo.

PEDAL ORGAN.

Diapason, 32 ft. (low 12 resultant), 20

MUSIC ROOM, WITH NEW KILGEN ORGAN, IN CALIFORNIA HOME



IN THIS PICTURE IS SHOWN the music room in the home of Mr. and Mrs. Daniel C. Jackling, Woodside, Cal., where a four-manual Kilgen organ has been installed. The grille for the great

organ is to the left and the swell section to the right of the window. The choir is installed to the left of the painting and the echo section is placed over the console.

Major Bass, 16 ft., 32 pipes.
Diapason Metal, 16 ft. (Great), 32 notes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich, 16 ft. (Swell), 32 notes.
Octave, 8 ft. (Metal Great), 32 notes.
Gedeckt, 8 ft. (Bourdon), 12 pipes.
Still Gedeckt, 8 ft. (Swell), 32 notes.
Cello, 8 ft. (Solo), 32 notes.
Flute, 4 ft. (Bourdon), 12 pipes.
Mixture, 4 ranks (17-19-21-22), 160 pipes.
Contra Fagotto, 32 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 12 pipes.
Tromba, 8 ft., 12 pipes.
Chimes.

CHURCH WITH RARE HISTORY HAS THIRD PILCHER ORGAN

Among recent installations of the new Pilcher "Cloister" organ is one in old St. Paul's Episcopal Church, Franklin, Tenn. Franklin is a suburb of Nashville. This church was badly damaged during the civil war and before the war had slave balconies on each side above the congregation, opening into the clerestory, where the slaves were allowed to worship. It is said this little church was the first Episcopal church in Tennessee, being organized in August, 1827. In 1864 federal soldiers took charge of the building and through the winter the church was used as a hospital. Large holes were broken through the floor and fires were built in them. The organ, new at that time, was broken up, together with the pews, and burned by the soldiers.

The organ just installed is the third Pilcher organ for this little church. The present rector is the Rev. Charles B. Romaine. F. Arthur Henkel and his choir from Christ Church, Nashville, expect to give a concert at the church in the near future.

BUXTEHUDE RECITAL SERIES IS ARRANGED IN BUFFALO

A series of recitals presenting compositions of Dietrich Buxtehude will be played in St. John's Church, Buffalo, N. Y. The first program, to be given Nov. 22, will include: Chaconne in E minor; Fugue in C, Prelude and Fugue in A minor, and a group of chorale preludes for organ. Before the playing of each chorale prelude the choir of St. John's will sing the chorale. A rarely-heard Trio-Sonata

in D major for violin, 'cello and organ and the solo cantata "O Gottes Stadt," for tenor, will also be performed.

The series is being arranged by Robert Noehren and Herbert Fromm, who will share in the performance of the organ music. Mr. Fromm, who recently came to this country from Germany, where he was a prominent organist and composer, has made a special study of early music. He is at present organist and choirmaster at Temple Beth Zion in Buffalo. Mr. Noehren has been organist and choirmaster at St. John's Church since 1933. He studied organ with Gaston Dethier and at the Curtis Institute of Music with Lynnwood Farnam. He has played recitals in New York, Philadelphia and Cleveland and many unusual programs in his own church in Buffalo.

The object of this series is to arouse interest in the great art of Buxtehude.

ILLINOIS MUSIC CONFERENCE AT BLOOMINGTON NOV. 16

The Illinois Wesleyan University School of Music at Bloomington will sponsor its third music conference Wednesday, Nov. 16. This conference is being held to meet the requests of people in Illinois who are deeply interested in better church music. The first session will take place in the afternoon at 1 o'clock. At 5:30 there will be a banquet and at 8 o'clock an organ recital. The afternoon session will be marked by an address by Dr. Earle E. Harper, dean of fine arts at the University of Iowa; a forum in which four ministers will take part and an address by Dr. Otto J. Babb of Garrett Biblical Institute. Music on the afternoon program will be by the A Cappella Choir of Illinois Wesleyan University, directed by Dean Arthur E. Westbrook. A Bloomington church will present a junior choir program. Dr. Harper will give a second address at the banquet. The organ recital in the evening will be by Arthur Poister of Oberlin College.

The last previous conference on church music at Bloomington was sponsored in the fall of 1936. Three hundred were in attendance at the afternoon session and 900 for the evening recital. An even larger afternoon registration is expected this year.

UNIQUE FIVE-MANUAL FROM U. S. TO ENGLAND

MÖLLER WORK IS EXHIBITED

Portable Unit of More Than 2,000 Pipes,
Built for Reginald Foort, to Be
Heard Abroad—Work Carried
Out by R. O. Whitelegg.

An organ to which the adjective "unique" may be applied without danger of adding to frequent misuse of that word has been built by M. P. Möller, Inc., for Reginald Foort of London and was demonstrated to a group of invited guests, including the members of the Rotary Club of Hagerstown, Md., at the Möller factory Oct. 12. It is a five-manual portable instrument, built on the unit system, but with new engineering features which, it is said, have never before been put into practice in the construction of instruments of this type. In building the organ it was necessary to take into consideration the fact that it would frequently be transported from one city to another in England. Dr. Rollo Maitland of Philadelphia revealed the resources and possibilities of the instrument before the assemblage and aroused the interest of all present, including a number of prominent organists from nearby cities, such as Philadelphia and Baltimore.

Following luncheon and the organ demonstration, the guests were shown through the plant by company executives and various operations in organ building were explained.

The organ contains more than 2,000 pipes and all the percussions and traps customary in large theater organs. The console is of the horseshoe type and the manuals, from top to bottom, are the bombarde, the solo, the orchestral, the great and the accompaniment. A total of 224 stops, aside from couplers and other mechanical accessories, are derived from the following resources:

Solo Chamber.

DIVISION I.

Tuba Mirabilis, 16 ft., 85 pipes.
English Post Horn, 8 ft., 73 pipes.
Solo Trumpet, 8 ft., 73 pipes.
Tuba Horn, 8 ft., 73 pipes.

DIVISION II.

Tibia Clausa I, 8 ft., 85 pipes.
Doppel Flöte, 4 ft., 61 pipes.
Tibia Clausa III, 8 ft., 85 pipes.
Vox Humana I, 8 ft., 73 pipes.

DIVISION III.

Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Krumet, 4 ft., 61 pipes.
Saxophone, 8 ft., 73 pipes.
Musette, 4 ft., 61 pipes.

Main Chamber.

DIVISION IV.

Open Diapason, 8 ft., 85 pipes.
Concert Flute, 8 ft., 85 pipes.
Viole d'Orchestre, 8 ft., 85 pipes.
Viole d'Orchestre Celeste, 8 ft., 73 pipes.
Orchestral Strings, 2 rks., 4 ft., 122 pipes.

DIVISION V.

Diaphone-Stentor Principal, 16 ft., 85 pipes.
Gamba, 16 ft., 97 pipes.
Gamba Celeste, 4 ft., 61 pipes.
Chorus Trumpet, 16 ft., 85 pipes.
Tibia Clausa II, 16 ft., 97 pipes.
Vox Humana II, 4 ft., 61 pipes.

Percussion Chamber.

DIVISION VI.

Cathedral Chimes, 25 bells.
Xylophone, 49 bars.
Glockenspiel-Orchestral Bells, 37 bars.
Chrysoglott (to play with or without Vibraphone), 49 bars.

Drums and Traps—Bass drum, roll and tap, cymbal, snare drum, triangle, castanets, tambourine, sand block, Chinese block (single and repeat action), fire bell, train whistle, police whistle, crash cymbal, bird whistle, auto horn (Klaxon), surf, steamboat whistle, siren and sleigh bells.

It was necessary that the organ should be constructed in such a manner

that it could be dismantled, hauled to another city and reassembled within forty-eight hours, as it is to be used in vaudeville in the larger cities of England and also as a recording and broadcasting instrument, which makes necessary its removal from one city to another over each week-end.

Considering that the total weight of the instrument will be about twenty tons, and the physical dimensions up to the capacity of a normal theater stage, a conception of the mechanisms that had to be developed for quick disassembly and assembly is possible. The organ is planned in sections in steel framework and is to be transported on specially designed trucks and trailers. All of the wiring is planned on a plug-in system, so that connections can be made in a remarkably short time.

The blowing plant is a specially designed centrifugal blower, driven by a thirty-horsepower motor, and current for the action is provided by a direct current generator connected directly to the blower shaft, avoiding any belts.

The engineering work was done under the supervision of R. O. Whitelegg, technical expert of the Möller plant, who was born in England and trained there in organ building and who was associated with leading builders in England for many years before going to Hagerstown eight years ago. Mr. Whitelegg took special pride in the development of this instrument, which probably would be heard by members of his own family still living in England and by his many former associates in that country.

Mr. Foort, the purchaser of the organ, visited America five weeks ago and had an opportunity of seeing a large part of the work which was then completed, and his American representative, Reginald T. Watson of New York, who was also present at the luncheon, will accompany the instrument on its trip to England. Mr. Foort expects to begin his concert tour about Nov. 15.

MRS. FRANK W. ASPER PASSES AWAY AT SALT LAKE CITY

Mrs. Florence Robinson Asper, wife of Dr. Frank W. Asper, organist of the Mormon Tabernacle in Salt Lake City, died Oct. 19 at the family home. A heart attack was the cause of death.

Mrs. Asper went to Salt Lake in 1922, the year she was married to Mr. Asper. She was born in Wahpeton, N. D., June 29, 1895, the only daughter of Maurice and Elinor Corse Robinson. Her father was a professor at Yale University and Mrs. Asper spent her early years in New Haven. When Mr. Robinson became professor in the school of economics at the University of Illinois, his daughter attended this institution, receiving her B. A. degree. She then studied a year in Paris, returning to the United States at the beginning of the world war. She lived in Washington, D. C., for a year.

Surviving Mrs. Asper are her parents of Pipe Orchard, Conn., her husband, and two daughters, Marguerite and Sylvia. Two other children preceded her in death.

Seizure of Church Organ Upheld.

Removal of a church organ does not impair the building's value as a place of worship, Judge Chester H. Rhodes ruled in the Superior court at Philadelphia Sept. 28. He upheld a lower court's refusal to enjoin seizure of the organ from the St. George Lithuanian National Catholic Church, Pittsburgh. Assignees of the organ company ordered the instrument seized when the congregation defaulted in payments. The Peoples-Pittsburgh Trust Company, which holds an \$11,000 mortgage on the church, asked the Allegheny County Court for an injunction against the removal on the ground that it would impair the value of the church property.

Illinois Chapter Party Nov. 1.

The Illinois A. G. O. Chapter announces a birthday and Halloween party to be held the evening of Nov. 1 at 8 o'clock in the Central Y.W.C.A., 59 East Monroe street, Chicago. The treasury is to be the gainer from a plan by which every member present is to donate a number of pennies equal to the number of years of his "youth." Members may bring their friends. Light refreshments will be served.

MAURO-COTTONE DEAD; ORGANIST-COMPOSER

WON FAME IN ITALY AND U. S.

Held Positions at Holy Trinity Catholic Church and with New York Philharmonic—For Ten Years at the Capitol Theater.

Dr. Melchiorre Mauro-Cottone, distinguished American organist and composer of Italian birth, died at the Parkway Hospital in New York City Sept. 29 after a short illness. At the time of his death he was organist of Holy Trinity Catholic Church on West Eighty-second street and of the New York Philharmonic Symphony Orchestra. His compositions are played by organists the world over. Dr. Mauro-Cottone was heard over the air for a long time and was chief organist of the Capitol Theater in New York for ten years, in which position he achieved a reputation as one of the ablest of "movie" organists of the day.

Melchiorre Mauro-Cottone was born in Palermo, Sicily, Italy, Dec. 12, 1885, a son of Antonio Mauro and Giovanna Mauro (Cottone), and studied under his father and grandfather, both of whom were organists and composers. He was graduated from the Royal Conservatory of Music in Palermo at the age of 17.

When he was 12 years old he was appointed organist of the Church of San Borromeo and at 15 became organist of St. Joseph's Church, both in Palermo. He assisted his father at the Pantheon, Church of the Dominican Fathers, and was a teacher of organ at the Royal Conservatory. At 18 he became director of Schola Cantorum Pius X, then under the patronage of the pope.

Dr. Mauro-Cottone came to New York in 1905 and made his American debut in Mendelssohn Hall in 1910. He served as organist and choirmaster, at various periods, at the parish Church St. Francis Xavier and St. Ignatius Loyola Catholic Church, and the Central Synagogue, and at St. Peter's Catholic Church in Wilmington, Del., and St. Mary's Catholic Church, New London, Conn.

Dr. Mauro-Cottone also was a conductor, serving in this capacity with the Philharmonic Orchestra for the American debut of M. Enrico Bossi, the famous Italian organist. He conducted the Henry Savage Opera Company's premiere of "The Girl of the Golden West."

Dr. Mauro-Cottone made several recital tours and was heard at conventions of organists on several occasions. He was one of the recitalists at the Philadelphia Sesquicentennial Exposition. The degree of doctor of music was conferred on him by two universities.

In 1926 he was made a Chevalier of the Crown of Italy by King Victor Emmanuel.

Surviving are the widow, Mrs. Rosa Mauro-Cottone, and two daughters, Mrs. Frank Pisani and Miss Aurora Mauro-Cottone, a concert pianist.

Funeral services were held at Holy Trinity Catholic Church.

MELCHIORRE MAURO-COTTONE



Charles A. Patrick's Anniversary.

Charles A. Patrick's ninth anniversary as organist of the Grand Avenue Reformed Church of Asbury Park, N. J., was observed Oct. 9. The service was opened with a recital of compositions of Bach, Debussy and Franck and the junior choir and the quartet sang. Mr. Patrick began his association with the church when he was 16 years old and has played for every service during the past nine years. He was recently elected dean of the Monmouth Chapter, American Guild of Organists, of which he has been a member since 1929. In 1932-33 Mr. Patrick was a pupil of Ernest White. He will continue his studies this fall with Ralph A. Harris at St. Paul's Church, Brooklyn.

Famed Residence Organ for Church.

An organ reported to have cost \$61,000, which was removed from the one-time castle of Dr. C. V. Paterno on the Hudson River in New York City, because the house is to be demolished to make room for a modern apartment building, has been stored away in the crypt of St. Paul's Episcopal Church at Glen Cove, N. Y., to await installation in the proposed new \$200,000 edifice. When Henry J. Q. Bucknall of Leadhead, a member of the congregation, read of the demolition of the castle and of the Aeolian organ that was part of its furnishings, he bought the organ to present to St. Paul's Church as a memorial to his wife, the late Clara Legg Bucknall. The organ has 3,097 pipes.

Chicago Club of Woman Organists.

The Chicago Club of Woman Organists opened its season with a meeting at the American Conservatory of Music organ salon Oct. 3. Following a brief business meeting a program was presented by Frances Griebenow and Frances Anne Cook. The program was arranged by Edna M. Bauerle, program chairman. Following the program refreshments were served by the social committee, of which Florence E. Boydston is chairman. On Nov. 7 the club will sponsor a program at Grace Episcopal Church, 1442 Indiana ave-

IN THIS MONTH'S ISSUE

Organ of five manuals and more than 2,000 pipes, built by M. P. Möller forces for use in England as a portable instrument, is demonstrated before a large group of guests at Hagerstown factory.

Occidental College opens its four-manual Aeolian-Skinner organ at Los Angeles.

Four-manual organ is installed in California home of Daniel C. Jackling by George Kilgen & Son.

Dr. Melchiorre Mauro-Cottone, distinguished New York organist and composer, is dead.

Third installment of memoirs of Louis Vierne, translated from the French for THE DIAPASON by Esther Jones Barrow, gives picture of Charles Marie Widor as he taught his pupils at the Conservatoire.

New edition of Bach's complete organ works, edited by Marcel Dupré, is reviewed.

Dr. Hamilton C. Macdougall continues his interesting account of travels in England and Scotland.

THE DIAPASON.

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nue, and the following members will play organ groups: Ora Johnson Bogen, Marigold Hall and Florence E. Boydston. This program is open to the public. Margaret Zoutendam Schwarz is program chairman.

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NOVEMBER 1, 1938

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THE DIAPASON

CALIFORNIA RESIDENCE HAS NEW FOUR-MANUAL

IN DANIEL C. JACKLING HOME

George Kilgen & Son Complete Outstanding Residence Instrument and Pietro Yon Will Play the Opening Recital.

A large four-manual organ for the residence of Mr. and Mrs. Daniel C. Jackling at Woodside, Cal., which has been under construction in the factory of George Kilgen & Son, Inc., of St. Louis for the last few months, is completed and will be dedicated soon by Pietro Yon, organist of St. Patrick's Cathedral in New York.

The four-manual console is of the stopkey type. The organ was designed by Pietro Yon and is composed of fifty-five ranks of pipes, two harps and two sets of chimes. In the building of this organ a number of ranks from a smaller organ built some years ago for Mr. Jackling's home have been included.

A Kilgen dual control selective reproducing solo player is installed in a separate cabinet. The Kilgen Company arranged also to connect the player from the old organ so that Mr. Jackling will have available two libraries for his player.

Mr. Jackling's deep appreciation of music is known to all his friends and his extensive travels have included visits to the homes of many famous musicians. He is a prominent mining engineer and has received gold medals for his engineering achievements. One of these awards came from the American Institute of Mining and Metallurgical Engineers, of which he is now president. He is also possessor of the distinguished service medal of the United States government. Mr. Jackling is a director of the Kennecott Copper Corporation and president of the Utah Copper Company and the Nevada Consolidated Copper Corporation. Mr. and Mrs. Jackling's niece, Miss Virginia Allen, is an accomplished organist and is a pupil of Pietro Yon.

The Jackling home, of Spanish architecture, is one of the most attractive in a district of large residences. Ideally situated on extensive grounds, it is surrounded by beautiful landscaping. With Mr. Jackling's plans for recitals by famous organists his home undoubtedly will become a mecca for lovers of organ music.

The stop specification of the organ is as follows:

GREAT ORGAN.

(In separate chamber.)

First Diapason, 8 ft., 73 pipes.*
Second Diapason, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.*
Hohl Flöte, 8 ft., 73 pipes.*
Viola, 8 ft., 73 pipes.
Dolce Flute, 8 ft., 73 pipes.*
Gemshorn, 8 ft., 73 pipes.*
Gemshorn Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.*
Ripieno Minore, Ripieno Maggiore, Ripieno Fundamento, 305 pipes.
Tromba, 8 ft., 73 pipes.
Vibra Harp (Deagan-Vacuum Action), 8 ft., 61 bars.
Harp Celesta (from Vibra Harp), 8 ft., 61 notes.

Chimes (Deagan Special Class A), 8 ft., 32 tubes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.*
Gelgen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.*
Salicional, 8 ft., 73 pipes.*
Voix Celeste, 8 ft., 61 pipes.*
Aeoline, 8 ft., 73 pipes.*
Octave Gelgen, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.*
Dolce Cornet, 183 pipes.
Flageolet, 2 ft., 61 notes.*
Trumpet, 8 ft., 73 pipes.
Post Horn, 8 ft., 73 pipes.*
French Horn, 8 ft., 73 pipes.*
Oboe, 8 ft., 73 pipes.*
Vox Humana, 8 ft., 73 pipes.*
Vibra Harp (from Great), 8 ft., 61 notes.
Harp Celesta (from Great), 8 ft., 61 notes.
Chimes (from Great), 8 ft., 32 notes.
Tremolo.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Solo Violin, 8 ft., 73 pipes.
Solo Celeste, 8 ft., 73 pipes.
Violine Sordo, 8 ft., 73 pipes.
Sordo Celeste, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Salicet, 4 ft., 73 pipes.
Rohr Nazard, 2½ ft., 61 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.*
Vibra Harp (from Great), 8 ft., 61 notes.
Harp Celesta (from Great), 8 ft., 61 notes.
Chimes (from Great), 8 ft., 32 notes.
Tremolo.

ECHO ORGAN.

(In separate chamber.)

Cor de Nuit, 8 ft., 73 pipes.
Fern Flöte, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Vox Aetheria, 8 ft., 61 pipes.
Flauto Amabile, 4 ft., 73 pipes.
Harmonia Aetheria, 3 ranks (12-15-17), 183 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp (Deagan), 49 bars.*
Chimes (Deagan class A), 20 tubes.*

ECHO PEDAL.

Echo Bourdon, 16 ft., 32 pipes.
Dolce Flute (Echo Bourdon extended), 8 ft., 12 pipes.

PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.*
Violone (Solo Violin extended), 16 ft., 12 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 12 pipes.*
Flute Major (Major Bass extended), 8 ft., 12 pipes.
Bass Flute (Bourdon extended), 8 ft., 12 pipes.*
Gedeckt (from Swell), 8 ft., 32 notes.
Trombone (Trumpet extended), 16 ft., 12 pipes.
Fagotto, 16 ft., 32 pipes.

Stops marked with an asterisk are those taken from the old organ.
Three Spencer Orgoblos supply the wind for the instrument.

Dies as She Plays Prelude.

While playing the prelude for the services at the White Rock Baptist Church of Durham, N. C., Sept. 25, Hattie L. Livas, organist for the past fifteen years, was stricken with apoplexy. She was rushed to a hospital, where she died without regaining consciousness.

Harry Upson Camp of Reading, Mass., played the dedicatory recital Oct. 11 on the Frazee organ recently completed in the Fiske Memorial M. E. Church, Natick, Mass.

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Brooks School, North Andover, Massachusetts, has placed a contract with Aeolian-Skinner for a three-manual instrument of classical design, consisting of twenty speaking stops. This instrument is to be installed in the Chapel of the Brooks School in the near future.

Tonal design by G. Donald Harrison, in collaboration with Edward Flint, Musical Director and Organist of Brooks School.



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AUSTIN WILL BUILD ORGAN FOR COLLEGE

CONTRACT IN NEW ENGLAND

Instrument of Three Manuals and Echo Is Designed for the New Chapel of the Connecticut College for Women at New London.

One of the most interesting organ contracts awarded this year is that for the installation of an instrument of three manuals and an echo division at the Connecticut College for Women in New London. Austin Organs, Inc., of Hartford have been selected to build this organ. It will be installed in the new chapel designed by James Gamble Rogers of New York. Both chapel and organ are gifts to the college by Mrs. Edward S. Harkness of New York.

The echo of five sets of pipes will be playable from the great. The stop specification of the instrument is as follows:

GREAT ORGAN.

(Three and one-quarter-inch wind pressure.)

- *Contra Gemshorn, 16 ft., 12 pipes, 49 notes.
- First Open Diapason, 8 ft., 61 pipes.
- *Second Open Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture (19-22-26-29), 4 ranks, 244 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- *Melodia, 8 ft., 61 pipes.
- *Octave Gemshorn, 4 ft., 12 pipes, 49 notes.

*Enclosed in Choir expression box.

SWELL ORGAN.

(Five-inch wind pressure.)

- Geigen Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Vox Celeste (T.C.), 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 73 reeds.
- Trumpet, 8 ft., 73 reeds.
- Clarion, 4 ft., 73 reeds.
- Oboe, 8 ft., 73 reeds.

CHOIR ORGAN.

(Five-inch wind pressure.)

- Viola, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Spitz Flöte Celeste, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautina, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 reeds.
- Tuba (From Pedal, 7-inch wind), 8 ft., 29 reeds, 44 notes.
- Harp and Celesta (Austin), 61 bars.

ECHO ORGAN.

(Five-inch wind pressure.)

- Gedeckt, 8 ft., 73 pipes.
- Muted Viole, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblisch Gedeckt, 16 ft., 12 pipes, 20 notes.
- Gemshorn (Great), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 20 notes.
- Flute, 8 ft., 12 pipes, 20 notes.
- Lieblisch Flöte (Swell), 8 ft., 32 notes.
- Gemshorn (Great), 8 ft., 32 notes.
- Fifteenth, 4 ft., 12 pipes, 20 notes.
- Flute, 4 ft., 12 pipes, 20 notes.
- Bombarde, 16 ft., 32 reeds.
- Tuba, 8 ft., 12 reeds, 20 notes.
- Clarion, 4 ft., 12 reeds, 20 notes.
- Contra Fagotto (Swell), 16 ft., 32 notes.
- Fagotto (Swell), 8 ft., 32 notes.

WASHINGTON TO BE HOST TO M.T.N.A.; CHRISTIAN TO PLAY

Washington, D. C., will be the host to musicians from all parts of the country during the week beginning Dec. 26, when representatives and delegates of four important musical groups will assemble there. The Music Teachers' National Association, the National Association of Schools of Music, the American Musicological Society, and Phi Mu Alpha musical fraternity, better known as "Sinfonia," will fill the week with a series of events that are calculated to draw a record attendance to the capital city. On Dec. 29 at 4 p. m., at the Washington Cathedral, will be held a session for organists which will include a recital by Palmer Christian of the University of Michigan.

WALTER E. HARTLEY, F.A.G.O.



WALTER E. HARTLEY, F.A.G.O., director of the department of music and professor of organ and theory at Occidental College, Los Angeles, Cal., is one of the country's ablest church musicians, and has won recognition both in the East and the West. The opening of the four-manual Aeolian-Skinner organ at Occidental, recorded in the news columns of this issue, was made the occasion for a demonstration by his fellow organists on the coast of their esteem for their colleague.

Mr. Hartley was born in 1883 at Wilmington, Ohio. He attended Wash College and then went to Yale University, where he received his bachelor of arts and bachelor of music degrees after musical study under Horatio Parker and Harry B. Jepson. After his graduation he spent a year with Charles Marie Widor in Paris. Upon his return he held the position of organist and choirmaster of St. Mark's Pro Cathedral at Grand Rapids, Mich., for four years and also taught at Hope College, Holland, Mich.

In 1915 Mr. Hartley moved to the Pacific coast and until 1926 was organist and professor of music at Pomona College, Claremont, Cal., and director of the women's glee club. At the same time he was director of the choir and organist at Pilgrim Congregational Church, Claremont. From 1926 to 1930 he was organist and director at the First Methodist Episcopal Church, Pasadena. Since 1926 he has been director of the department of music and professor of organ and theory at Occidental College.

Mr. Hartley in 1924 passed the examination of the American Guild of Organists for the F.A.G.O. certificate. From 1926 to 1928 he was dean of the Los Angeles Chapter of the Guild.

Dr. Latham True of Palo Alto has written and dedicated to Mr. Hartley his "Castilleja Sonata," which Mr. Hartley will play in one of his Sunday afternoon vesper hours, to be presented the first Sunday of every month during the college year.

Work on University of Illinois Organ.

The large four-manual Casavant organ in the University of Illinois Auditorium has been undergoing extensive repairs. The work is being done by the W. W. Kimball Company. The work includes new cables from the console to the divided chambers, new shutters, a new chime action and a new pedalboard. In addition the thirteen sets of reeds were sent to the factory and have been provided with new shallots and tongues. A solo tuba and a gamba and gamba celeste have been added to the solo organ. The university auditorium has been completely redecorated and remodeled, making it one of the most attractive auditoriums in the Middle West.

Miss Bergman a Pittsburgh Bride.

Miss Loretta E. Bergman, organist-director at Zion Lutheran Church, Pittsburgh, and registrar in 1937-1938 of the Western Pennsylvania Chapter, A.G.O., was married to Charles Brown Goff, Jr., of Pittsburgh in Zion Lutheran Church Oct. 12, with Alan Floyd at the organ.



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INTERESTING MEETING HELD

BY HARRISON M. WILD CLUB

The Harrison M. Wild Organ Club met for luncheon Oct. 11 at the Y. W. C. A. After greetings from the new president, Alice R. Deal, a number of interesting letters from absent members were read. The club has a mailing-list of eighty, all students of the late Harrison M. Wild, with the exception of a few pupils of these students. About half of the members reside in Chicago; the rest are scattered in all parts of the United States.

Florine Schlamp, secretary of the Apollo Musical Club and a member for twenty-seven years, gave a history of this famous society, founded as a small male choir soon after the Chicago fire. The club has had only four conductors in the sixty-seven years of its existence. Under William L. Tomlins (1875-1898) the club grew into a mixed chorus of several hundred voices, capable of giving "The Messiah" and other oratorios with tremendous effect. Harrison M. Wild became the conductor in 1898 and during the thirty years of his regime the club not only maintained the standard repertoire but introduced to the Chicago public many important new works, such as the oratorios of Elgar. Bach's B minor Mass was given its first performance here—an epoch-making concert.

Of interest to organists is the fact that several of the accompanists have been well-known organists—Dr. Louis Falk, Arthur Dunham, Calvin Lampert, Edgar Nelson and Robert Birch. Mr. Nelson was Mr. Wild's choice as his successor. In the difficult years since 1928 he has upheld the high standard of the organization and added to its repertoire.

The next regular noon meeting of the Harrison Wild Club will be held Tuesday, Nov. 8, and the same evening a recital will take place under its auspices in Trinity Episcopal Church, Michigan avenue at Twenty-sixth street, where James F. Millard is organist and choirmaster. The soloists

will be Mary Ruth Craven, Willard L. Groom and Ernst H. C. Melbye. The public is invited.

ROBERT ELMORE AWARDED MENDELSSOHN CLUB PRIZE

Robert Elmore, the Philadelphia organist, has won the Mendelssohn Club prize for a work for unaccompanied mixed chorus. The judges were Eugene Ormandy of the Philadelphia Orchestra, Charles O'Connell of the RCA-Victor and Sylvan Levin of Curtis Institute. Mr. Elmore set three sonnets by Arthur Davison Ficke, making three separate movements, following symphonic form, though not as extended as a symphony for orchestra. The title of the work is "Three Sonnets." It will be performed by the Philadelphia Mendelssohn Club, Earl McDonald, director, this season. Mr. Elmore is to be guest of honor at a dinner at which he will receive the medal.

November Busy for E. Power Biggs.

E. Power Biggs has a busy schedule for the late fall. He will play a program of compositions of Leo Sowerby on the evening of Dec. 6 at the Memorial Church of Harvard University, including the following works on his program: Symphony in G (three movements); "A Fantasy for the Flutes"; "Medieval Poem," for organ and piano, with Colette Lionne at the piano. Nov. 7 Mr. Biggs will give a recital for the Methuen Women's Club at Organ Hall in Methuen. Nov. 9 he will play for the Cambridge Music Club at the Germanic Museum in Cambridge. Nov. 14 he is booked for a recital at Bates College, Lewiston, Maine.

Plays John Winter Thompson Works.

During the triple novena held recently in St. Patrick's Church, Jersey City, N. J., the church organist, D. J. Murphy, included among his selections the complete set of sixteen compositions of John Winter Thompson entitled "Cathedral Echoes."

LUCK IS WITH ORGAN
FACTORIES IN STORM

LOSS BY HURRICANE LIMITED

Reports on Damage to Plants in New
England Show Escape from Dis-
aster—Many Church Organs,
However, Are Demolished.

Ravages of the hurricane and flood which struck New England Sept. 21 caused relatively slight damage to the property of organ builders whose factories are in that part of the country, according to answers to inquiries made by THE DIAPASON. Some loss was sustained by several builders, but it was not such as to interrupt operations or to cause harm that will take long to repair. An aftermath of the hurricane is the necessity for replacing a large number of organs that were destroyed or for repairing others that were damaged. Reports from every part of New England showed that churches lost heavily and that many edifices were razed. One informant of THE DIAPASON writes that on a trip between Boston and New Haven it was noted that nearly every church was damaged and many were demolished. Some of the losses are covered by insurance, but the majority probably are not.

At the factory of the Aeolian-Skinner Organ Company in Dorchester, Mass., a large galvanized iron unit about twelve feet wide and fifteen feet high, part of an elaborate dust-collecting system, was picked up bodily from the roof by the wind and carried 100 feet into a vacant lot owned by the company. On its way it smashed a chimney. The loss is covered by insurance. It was the worst storm Boston has experienced since 1815, writes George L. Catlin, vice-president of the Aeolian-Skinner Company. A total of 300,000 telephones were put out of commission and trees were uprooted throughout the Boston district by the wind, which reached a velocity of 105 miles an hour. On Mr. Catlin's country place sixty large trees were uprooted. The New Haven Railroad sent its first train over its shore line into Boston the night of Oct. 6 and one of the passengers on it was William E. Zeuch of the Aeolian-Skinner staff.

The Hall Organ Company of West Haven, Conn., reports: "Naturally we are very glad to be able to say that we suffered only slight damage to the plant from the hurricane. A portion of the tile coping along the top of the fire walls of the factory was lifted from its position and was hurled into the parking space back of the property, where it landed on the roof of a car that was parked there, wrecking the car. We were fortunate in the fact that our power and light sources were undisturbed; consequently we had no interruption in production. This was almost a miracle in view of the terrific destruction of power and telephone lines throughout this district."

Austin Organs, Inc., of Hartford, Conn., report a fortunate escape from severe loss, saying:

"While conditions throughout New England are very bad, particularly in

Rhode Island and on the shore of Connecticut, we ourselves, as far as the factory is concerned here in Hartford, escaped any great damage, the loss being confined to three skylights which were blown from the factory roof. Since these went during the period of normal operations we were able to effect temporary repairs and in this way saved any loss from water. Consequently our damage is the cost of repairing three skylights—only a minor consideration when one considers the vast amount of damage done to various buildings, business, farmers, etc., as well as the loss of life."

The Spencer Turbine Company of Hartford writes: "We are very happy to say that our own plant was in no way damaged by the storm. We were somewhat inconvenienced for a few days because of the resulting flood, but fortunately our situation is sufficiently removed from the river so that we suffered neither wind nor water damage."

The Estey Organ Corporation, whose headquarters are at Brattleboro, Vt., is another concern that had the good fortune to escape.

"The loss in this section was confined largely to damage done by flood waters," writes Joseph G. Estey. "Of course many trees were blown down and wire communication of all kinds was disrupted, but wind damage to buildings was small. Our plant is situated on high ground and we were fortunate to escape even flood damage. Operations were not suspended at any time."

MARCHAL AT ST. THOMAS IN
NEW YORK DEC. 5; TOUR DATES

André Marchal is to appear under the auspices of the American Guild of Organists Monday evening, Dec. 5, at St. Thomas' Church, New York, upon his return from his transcontinental tour. Mr. Marchal opened his American tour in Wilkes-Barre, Pa., Oct. 7. His November and December bookings to date include:

- Nov. 2—Provo, Utah.
- Nov. 5—Seattle.
- Nov. 7—San Francisco.
- Nov. 8—Palo Alto.
- Nov. 10—Los Angeles.
- Nov. 14—Wichita Falls, Tex.
- Nov. 17—Baton Rouge, La.
- Nov. 19—Tallahassee, Fla.
- Nov. 22—Miami, Fla.
- Nov. 27—Gainesville, Fla.
- Nov. 28—Atlanta, Ga.
- Nov. 30—Providence, R. I.
- Dec. 1—Boston.
- Dec. 5—New York.
- Dec. 8—Bridgewater, Va.

Mr. Marchal's Chicago recital, played at Rockefeller Chapel, University of Chicago, Oct. 25, was attended by a large number of Chicago organists. It will be reviewed in the next issue.

A special service in honor of Clarence D. Sears, organist for twenty-five years at St. Paul's Episcopal Church, Kansas City, Mo., was held Sunday evening, Oct. 2. Mr. Sears went to Kansas City in 1909 as organist for Grace Church, now Grace and Holy Trinity Cathedral. He first played at St. Paul's Oct. 1, 1913. Mr. Sears' career as an organist began forty-five years ago in Rye, N. Y., when he was 14 years old.

CHRISTMAS ANTHEMS

ALLELUIA, CHRIST IS BORN. Luvaas. SSATBB.....	\$0.16
ANGEL AND THE SHEPHERD, THE. Morgan. (French melody). SATB humming chorus with alto and tenor solos.....	.12
CHRIST CHILD LAY ON MARY'S LAP, THE. (Carol on the Phrygian Mode). Skinner. Text by G. K. Chesterton). SSAATTBB.....	.12
CHRISTMAS MORN. Gaines. SATB, with violin obbligato.....	.20
HARK, NOW, O SHEPHERDS. Luvaas. (Moravian melody). SSAATTBB	.15
IN EXCELSIS GLORIA. Luvaas. (Breton melody). SSAATTBB.....	.20
I SING OF THE LADY OF ALL MOST FAIR. Repper. SATB.....	.10
MUSIC OF THE BELLS AND CAROL OF THE BIRDS. Clokey. (French melodies). SSATBB.....	.15
SUNNY BANK. Butcher. SATB.....	.16
VIRGIN'S LULLABY. Hokansen-Luvaas. SATB.....	.16
SWEETLY ANGEL CHOIRS ARE SINGING. Luvaas. (Slovakian melody). SSAATTBB.....	.16
WHENCE IS THAT GOODLY FRAGRANCE. Baker. (French melody). Unison with descant.....	.15

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Mabel Daniels' Work; More New Christmas Music Is Reviewed

By HAROLD W. THOMPSON, Ph.D., Litt.D.

One of the interesting facts about the progress of ecclesiastical music in America is the increasing importance of women as organists and composers. At the Christmas season the name of Mabel Daniels is sure to be prominent, and before I give you reviews of recent Christmas issues I should like to say a few words about this master of the carol.

Miss Daniels is a New Englander, born at Swampscott, Mass. For many years before his death her father was president of the famed Handel and Haydn Society of Boston, one of our most important choral groups, with a glorious history of continuous achievement. Miss Daniels was composing by the time she was 10. She was graduated, *magna cum laude*, from Radcliffe College, where she was leader of the glee club and soloist, composing three operettas for women's voices. Then she studied composition and orchestration with George W. Chadwick of Boston and Ludwig Thuille of Munich. Her book, "An American Girl in Munich," gives an account of her student days in Germany.

Several prizes have been awarded to her compositions, the best-known of which is probably the "Exultate Deo," or "Song of Rejoicing" (Schmidt), for mixed chorus and orchestra, composed for the fiftieth anniversary of Radcliffe College and performed by such masters as Dr. Koussevitsky and Dr. Stoessel. Dr. Thompson Stone of the Handel and Haydn Society has performed her "Peace in Liberty" (Schmidt) for chorus and orchestra. This work, especially appropriate for all who love liberty and believe in preparedness, is obtainable in a revised edition of eleven pages; it can be done by any chorus choir, and I expect it to be very popular this season.

To us choirmasters her most useful work has been in composition of Christmas carols with beautiful texts and subtle, sensitive music. Those published by the Arthur P. Schmidt Company include the following:

"Years, Years Ago in Bethlehem." Text by the composer. Strophic carol. Obligation for high voice. Accompanied. (1906).

"Through the Dark the Dreamers Came." Text by Earl Marlatt. Orchestration obtainable for strings and brass. Begins softly, works to brilliant climax. For SSATB, also for SSA. (1929; original edition 1928).

"The Holy Star." Text by N. B. Turner. Editions for SSAA (1930) and for SATB, with some divisions (1928; revised 1934). Ten pages.

"The Christ-child." Text by Chester-ton. Four pages. A wonderful study in quiet singing, much of it *pp*. Unaccompanied. (1931).

The firm of J. Fischer & Bro. publishes the following carols:

"Christmas in the Manger."

"Christmas in the Wood." Poem by Frances Frost. Chorus needed.

Of Miss Daniels' other compositions I mention, because it is not well known, a quiet setting (Schmidt, 1912) of the "Veni Creator" for SSA and soprano solo.

Christmas Music Reviews

In addition to numbers for Christmas already reviewed, there are the following excellent compositions:

Branscombe — "Wreath the Holly." There is an edition for SSAA and alto solo; another for SATB and solo for low

voice. A novelty, with ding-dongs and a pretty tune. (J. Fischer).

Bampton-Belgian Tune—"Homage to the Christ-child." An enchanting tune and a delightful arrangement. One section for alto and SATB can be used as solo if you have only a quartet. Easy. This will be a best seller. (Church-Presser).

Black-Swedish Melody — "Let Carols Ring." Best for unaccompanied chorus. A lovely melody. I think that Clokey had it in his first cantata. (Gray).

Nagle-Irish Tune—"O Shepherds, Leave Your Watching." Preferably unaccompanied; quartet can manage. One of very few Irish carols available, and a jolly one with a real lilt. (Ditson).

Noble — "Everywhere Christmas Tonight." Baritone solo. Charming arabesque accompaniment. Text by Phillips Brooks. (Galaxy).

Simpson, M.—"Once in Royal David's City." For mixed chorus plus children's choir or alto solo. Sounds like an English folk tune. Pretty. (Gray).

Wheaton—"A Christmas Folksong," or "The little Jesus Came to Town." Poem by Miss Reese. One of the finest American poems of Christmas. Accompaniment for piano-organ or two pianos or organ duet. Delightful idea. (Gray).

If you had no others, you could make an attractive Christmas program.

I might add two organ pieces; Mr. Nagle, who is now with Lawrence Curry at Beaver College in Pennsylvania, has arranged as an organ solo the old German tune, "Joseph, lieber Joseph," and has called the easy and melodious piece "A Christmas Carol" (Ditson). Mr. Bedell has a new and pretty Pastoral (Schubert) which will make a good number for Christmas.

Other New Publications

There is a new anthem for Armistice Day called "Let Saints on Earth in Concert Sing" (C. Fischer), by Frank Butcher, whose carols are well known and who recently left the Hoosic School for Christ Church, Pelham, N. Y. He had the ingenious idea of using for the anthem the old Scottish psalmtune "Dundee," which Burns praises in "Cotter's Saturday Night," and Mendelssohn's "Funeral March." Parts are published already for two trumpets, horn in F, trombone, bells, cymbals and tympani. As Mark Twain said of Niagara Falls, "it's a success."

The Walther League in Chicago has published free to choirs affiliated with the Lutheran Choral Union a "Sixth Choral Union Bulletin," full of good advice and suggestions for service lists. I was interested to notice that Alfred Whitehead seems to be a favorite composer with the editors. There are suggestions for Christmas and all the other seasons of the church year.

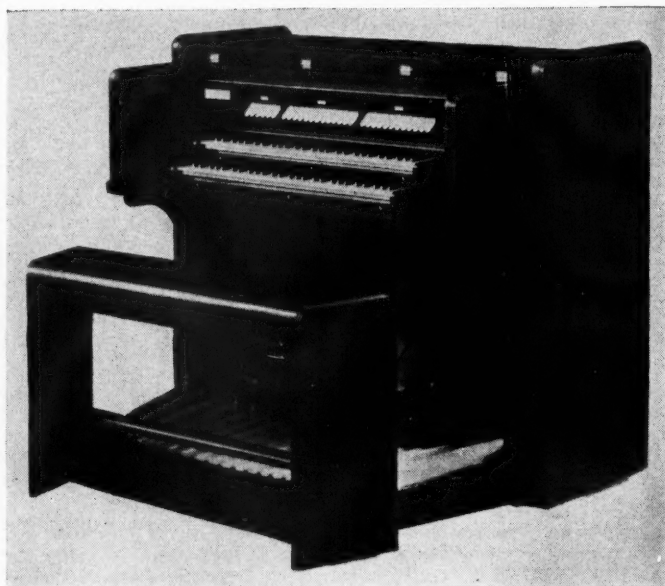
The industrious Mr. Holler has arranged four of the Slovak Christmas carols previously edited by Kountz, this time for TTBB. Good ones, especially the last, "Peace on Earth" (Gray, published as a set).

Dr. Candlyn has a magnificent setting of the "Benedictus es, Domine" in G minor (C. Fischer), one of the very best. It piles up gloriously as a song of praise. Why not use it at Thanksgiving time? Any choir can do it, but you should have a chorus.

Miss Margaret Page Ingle won the prize of the Chesapeake Chapter, A. G. O., with a melodious and effective anthem entitled "Awake, My Soul" (Gray). It is unaccompanied and needs a good chorus to bring out its sonority, though the notes are not difficult.

H. Hugh Bancroft has composed another Canadian anthem that will go far—"Love of the Father," on a twelfth century text (Western Choral Series, Vancouver). There is a short soprano solo *ad lib.*, and in a short passage the men's parts divide. This is one of the best anthems of the year.

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NEW PILCHER ORGAN IN A HISTORIC CHURCH

RECITAL ATTENDED BY 1,100

William E. Pilcher, Jr., Heard at the
First Presbyterian, Staunton, Va.,
of Which Woodrow Wilson's
Father Was the Pastor.

A congregation of 1,100 people heard the dedicatory recital on the three-manual organ built by Henry Pilcher's Sons for the First Presbyterian Church of Staunton, Va., as played by William E. Pilcher, Jr., on the afternoon of Sept. 18. After the program 150 persons came to the console and stayed for over an hour, asking questions about the organ and requesting that various tonal effects be demonstrated.

This church is historic, for President Woodrow Wilson's father was the pastor from 1855 until 1857. Woodrow Wilson was born in the old manse while his father was pastor. The building has been completely redecorated and new organ chambers were constructed. These chambers house the swell and choir divisions, the great and pedal being behind the choir space, speaking directly into the church. The pastor is the Rev. Dr. Hunter B. Blakeley. Dr. Blakeley is chairman of the board of Mary Baldwin College, which is across the street from the church and one of the outstanding Presbyterian girls' schools of the country. The organist is Miss Mary Highland Bell and the choir director is Miss M. H. Bell. Mr. Pilcher's program included: Three Chorale Preludes, Bach; Aria from Tenth Concerto, Handel; "Suite Gothique," Boellmann; "Liebestraum" No. 3, Liszt; "Will-o'-the-Wisp," Nevin; Cradle Song, Dickinson; Grand March from "Aida," Verdi.

The stop specification of the new organ shows these tonal resources:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.

Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Trompette, 8 ft., 61 pipes.
Chimes (from Choir).

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, T. C., 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Solo Cornet, 3 rks., 183 pipes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, T. C., 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Cathedral Chimes (Deagan), 25 bells.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Dulciana, 16 ft., 12 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
String Bass, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.
Chimes (from Choir).

Siewert Recovering After Operation.

Herman F. Siewert, F.A.G.O., of Winter Park, Fla., who underwent a major operation Sept. 21, has been slowly recovering and by the latter part of October was gradually resuming his duties at Rollins College. During November he plans to present four special evening organ programs on the beautiful Skinner organ. Throughout the rest of the college year these vespers programs will be presented as heretofore one afternoon a week at 5 o'clock. During Mr. Siewert's illness Mrs. Emelie Dougherty, assistant organist of Rollins College, has filled his place.

Mr. Robert Barrow, organist and choirmaster at the National Cathedral of Washington, D. C., says:

"The Great Organ recently completed at Washington Cathedral is, in my opinion, the greatest instrument as yet produced in this country, and one of the really great organs of the world. It is a truly musical instrument, capable of presenting the whole field of organ literature, and not designed for a particular, narrow portion of that literature. All its many voices are musical and lovely, yet this beauty of individual stops does not in any way preclude an effective ensemble which is clear and brilliant beyond description. This is, indeed, an organ designed by a musician, for musicians."

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FRIENDS' UNIVERSITY SUMMER CONFERENCE IN SHADOW OF MOUNTAINS



THIS PICTURE SHOWS the group of organists and choir directors who attended the summer conference under the auspices of Friends University at Estes Park, Colo., in August. Twenty-five persons enjoyed fellowship and study under the guidance of Dr. and

Mrs. Clarence Dickinson of New York in a beautiful setting under the shadow of the Rocky Mountains, which are shown in the background of the picture. They came from seven Western states, as well as from Pennsylvania and the District of Columbia. Friends Univer-

sity, which is at Wichita, Kan., has been encouraged by the success of the 1938 experiment to plan another conference next year, as announced by Alan Irwin, dean of the department of music at this institution, who planned the 1938 meeting.

New Encyclopedia of Music; Colossal Task Is Completed

"The Macmillan Encyclopedia of Music and Musicians," compiled and edited by Albert E. Wier; published by the Macmillan Company, New York.

"The Macmillan Encyclopedia of Music and Musicians," whose appearance was heralded a month ago, was placed on the market in October. It embodies a vast fund of information on nearly every musical topic, boiled down to essentials. Whether you are interested in the history of a prominent orchestra, in a composer of the present or the past, an era in musical history, the musical activities of a great city or the definition of an organ stop, you can find it in the volume of 2,000 pages. Yet all of it is printed in large and readable type. The publishers announce that the encyclopedia contains 2,000,000 words.

One is impressed at once with the huge task performed by Albert E. Wier, who compiled and edited the work. That some inaccuracies should creep into such a book in its first edition may be taken as inevitable and Mr. Wier in his foreword requests co-operation in making corrections. Meanwhile musicians have at their disposal the only reference work of its kind published for a long time in America, so that it is no exaggeration to say that the book meets an immediate need.

To give the reader a conception of the scope of the Macmillan Encyclopedia it may be noted that within its covers are to be found hundreds of articles of special interest, such as, for example, a complete outline history of music, a concise history of both ancient and modern Jewish music and its composers, a bibliography of books on music, an essay on modern electric phonograph recording, historical surveys of the piano, violin, organ and other important instruments, a history of the art of dancing in its relation to classical music, an account of music in the Island of Bali, and outlines of Greek and Gregorian music.

Albert E. Wier, American violinist and music editor, was born in Chelsea, Mass., in 1879. He was educated at the Roxbury Latin School and at Harvard University. His musical studies were pursued at the New England Conservatory of Music under Benjamin Cutter, Emil Mahr and George W. Chadwick and at Harvard University under John Knowles Paine and Walter Spaulding. In 1900 he became editor for a large New York publishing house and has continued his work in this field since that time.

Among the works in series which Mr. Wier has edited are the Appleton-Century "Whole World Music Series" and the "Master Composer Series";

the "Harcourt Brace Miniature Score Series," "Master Music Series," "The Pianist's Music Shelf" and "The Violinist's Music Shelf"; the "Scribner Ideal Home Music Library," "Radio Music Library" and "Young Folk's Music Library"; the "Macmillan Library of Piano Music" and the "Macmillan Miniature Score Library." Individual volumes include "The Macmillan Encyclopedia of the Piano," "The Macmillan Encyclopedia of the Violin," a musical questionnaire, "What Do You Know About Music?" and "The Macmillan Encyclopedia of Recorded Music."

NEWS FROM SAN FRANCISCO; MARCHAL TO BE HEARD NOV. 7

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 17.—Members of the Northern California Chapter of the Guild are keenly disappointed that San Francisco had to lose the national convention next summer because of lack of hotel accommodations, and they appreciate Philadelphia's kindness and generosity in coming to the rescue. To a native of sunny California, where summer rains are practically unknown, a hotel could easily be dispensed with, and to an Easterner a few nights in a sleepingbag under the twinkling stars in one of the city's parks or on the sands of the Pacific might be a joyous and novel experience. But we look forward to having the convention here when conditions are normal and when the natural beauties of the western coast can be enjoyed without the confusion and excitement of an exposition year.

The Guild is fortunate in being able to announce a recital by André Marchal, the blind organist of St. Germain-des-Prés in Paris. He will play on the four-manual Aeolian-Skinner at Grace Cathedral Nov. 7. This will be Marchal's first appearance in San Francisco.

Frederick Brugge, former organist of St. Peter's Episcopal Church, Oakland, is teaching music courses, in-

cluding the organ, in a Sacramento high school. Besides an organ, Mr. Brugge has a Hammond at his disposal.

Raymond Kendall, who for several years has been an assistant to Warren D. Allen at Stanford University, is now at the University of Basel, where he plans to spend the next two years preparing for his doctor's degree.

Christmas Music for "Movies."

St. Luke's Choristers of Long Beach, Cal., have recorded Christmas music for Metro-Goldwyn-Mayer Studios, for the new picture, "A Christmas Carol," to be released at Christmas. The choristers' string ensemble will give the opening concert in the Pasadena Public Library Chamber Music Series Nov. 4. The program will include a sonata for two violins, string bass and organ, "Eine Kleine Nachtmusik," by Mozart, and the "Concerto Grosso" No. 8, by Corelli. The ensemble will also give an evening of chamber music for the Los Angeles Chapter of the American Guild of Organists at the January meeting.

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Memoirs of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE

[Translated from the French by Esther E. Jones.]

Third Installment

In replacing a deceased professor it is customary to let a certain time elapse before choosing the new incumbent of the chair. But before the official announcement of the name of the incumbent is made, rumors will spread based upon "they say." In the present case three candidates were mentioned—three members of the jury with well-established reputation: Guilmant, Gigout, Dallier. Which would it be?

It was Widor. We were not acquainted with him. We knew only that he was organist at St. Sulpice, composer of the ballet "La Korrigane" and of "Symphonies pour Grand Orgue," of which I had myself played the Minuetto from the Third at my last competition at the Jeunes Aveugles. His nomination appeared in the *Officiel* for Monday, Dec. 1, and we were informed that he would enter upon his duties on Thursday, the 11th, at 2 o'clock. We looked forward to that moment, not without some hostile suspicion. We were young.

Widor Takes Cesar Franck's Class

On the 11th at the exact hour we were all in our places, and Réty, the general secretary, presented us to our professor. He was still a young man, in appearance younger than his real age, rather tall, well-built, with a somewhat military bearing; navy blue suit, soft hat, polka-dot tie knotted loosely in a bow (Lavallière), well-poised, aspect distinguished, rather cold. In measured terms, in chosen words, he spoke to us of his predecessor, whom he called an "improviser of genius"; then immediately he made a declaration, a sort of review of general principles which may be summarized as follows:

"In France we have neglected performance much too much in favor of improvisation; it is more than an error; it is nonsense. To improvise in the artistic sense of the word one must have ideas, certainly; but that is not sufficient. In order not to be false to one's thought, in order to translate it exactly with all the variety, complexity and flexibility required for its development, the organist must possess an instrumental technique capable of permitting him to execute any pattern whatsoever at any tempo. Improvisation is spontaneous composition; it can be accomplished only with a profound knowledge and assiduous practice of all the resources offered by the manuals and pedalboard of the organ.

Must Know Literature of Organ

"Moreover, I do not see why the organist should be the only artist exempt from the necessity of knowing the entire literature of his instrument. A pianist or a violinist who knows his literature can reasonably be compared in his wealth with King Midas. If, numerically speaking, the literature of the organ is less abundant in masterpieces than that of the piano or of the voice, it comes immediately after; and what it lacks in quantity it gains perhaps in quality. I shall cite only that incomparable miracle—the organ works of Bach, the greatest musician of all time. Now, to interpret in their absolute integrity the works of Bach the technique of which I speak is necessary. It must be scientific, rational, and not empirical. The organ is the most mathematical of instruments. It alone retains a tone with the same intensity as long as the finger or the foot presses upon the key which produces it. The fact that the duration of the sound can be strictly controlled obliges one to make use of a certain number of artifices in fingering with which I shall acquaint you as you need them.

"I hesitated a long time before accepting the position which falls to me today. I finally decided to do it with the determination to restore organicist performance in general, and in particular to revive the authentic tradition in the interpretation of the works of Bach. It was bequeathed to me by my teacher, Lemmens, who had it from Hesse of Breslau, who had received it from For-

kel, pupil and biographer of the old cantor."

Widor Puts Them Through Paces

This declaration made, he continued: "We shall proceed in order. I take at random from my list. M. Burgat, play me something." And the unhappy boy, more dead than alive, was kept upon the bench for nearly an hour and a half. He played the Allegro from the Vivaldi Concerto in G major, transcribed by Bach, a piece supposed not to be difficult, but which became extremely so when it had to pass all this teacher's requirements. Widor made him begin each measure twenty times over, explaining everything with pitiless logic, passing to the next one only after an absolutely perfect rendition "to the hair," as one would say nowadays. Firm legato in all the parts, precise articulation of repeated notes, liaison of common tones, punctuation, respiration, phrasing, shading in levels, all were dissected, commented upon, justified with marvelous clarity. We were flabbergasted, dumfounded, disheartened, for we saw clearly that we were completely ignorant of all these technical details, relying upon luck to guide us, and our ears as our only check. For him luck did not exist, and he considered the ears not sure as long as, under the control of the brain, they were not capable of infallible listening.

To terminate that first class he sat down at the organ and played the piece which he had just criticized so severely. We were overwhelmed. The antique "bagpipe" of our class-room was transfigured. Seeing our astonishment the *maître* said to us: "To be sure, the will cannot make a poor instrument better, but it can take the maximum advantage of the few resources possible and give the illusion of something artistic all the same. Is that not true?"

After what we had just heard we could only agree.

"Saturday we shall improvise," said Widor, taking leave of us.

"If he stops us at every note in improvising the way he did today in the study of performance," declared Busser, "it certainly will lack spontaneity."

"It won't be funny," nodded Bouval.

"Well, old chap," Tournemire said to me, "one thing is clear: we don't know anything. If we have to do everything all over we'll be having a weird sort of competition. The prize is done for!"

I was of the same opinion and profoundly discouraged. It meant that I should have to verify, note by note, everything I had learned for three years, for I could not dream of relying upon the hazard of my memory. It would be dog's work, and seemed to me absurd. Happily for the clearness of my later judgment, I had a devilish pride and, cost what it might, I resolved to come out of this difficulty victorious. "Better die than give up," I replied to Tournemire, who also felt that this was the only attitude to adopt. He was stubborn, too.

Their First Lesson in Improvisation

On the 13th of December we had our first class in improvisation. Tournemire, as the first *accessit* of the preceding competition, had to be the first victim. He improvised a very correct classical fugue and a nice free theme. However, our professor made minute criticisms. First, the fugue seemed to him too arbitrary; he considered it strange that the subject should be obliged to change mode even if that change made it lose its character completely. The tonal plan also seemed to him questionable, and in that connection he cited the liberties taken by Bach in numerous organ or clavichord fugues.

"I am forced to retain these forms on account of the competition, since it appears that they are sacrosanct. However, you must consider them only as conventional plans, framework that the jury is counting upon, and not as forms suited for the expression of all ideas. For 500 years the procedure of the masters has been entirely different. It is true that obtaining the first prize

in organ does not confer complete mastery upon its holder, but it does mark him out as a good workman, well acquainted with the specialized craft one learns at school. If there must be discipline, this is as good a kind as any other. Therefore I shall change nothing. It will be up to you to go farther, to emancipate yourselves and to create for yourselves a personal style, if, later on, your nature and your will-power permit it."

Vierne Comes After Tournemire

My turn came after Tournemire's. "It is more youthful, less experienced. It is still pretty uncertain and often awkward. You will have to work hard to bring order and independence into all that."

How true it was! For rightly we considered Tournemire the eagle of the class. "If ever I could get to improvise like Tournemire!" had been my one thought since I knew him.

My comrade Berger, like myself a graduate of the Institution Nationale des Jeunes Aveugles, who was later organist at the Cathedral of Laval, and who died prematurely several years later, played last and underwent the same criticisms. On the whole they were general rather than detailed. Widor wished only to estimate our knowledge, reserving the note-by-note sifting for later meetings. And it was very hard on us. It seemed to us that he was trying to compel us to think absolutely as he did, and he made us undergo a training the import of which, for the moment, we could not understand. He proved also to be very exacting about construction, development, transitions, contrasts, rhythmic distortion of the theme, the creation of new elements with a germ taken from anywhere in the principal theme, an alternate thinning and thickening of the writing, the unexpected return of the subject instead of the servile use of the dominant to lead back into the recapitulation. Finally, paradoxically enough, considering the instrument we were using, he called our attention to the changes in timbre possible without any shocking contrasts. For all this he would give examples of remarkable ingenuity, but when he claimed that we should be able to reproduce them to the letter we were completely baffled.

In contrast with Franck's method of bringing us subjects especially prepared for the class, Widor would take them from anywhere, from the classics as well as from plainsong, and transform them rhythmically into free themes or fugue subjects. Even the romantics were included, and it was singularly difficult for us to chase from our memories the sequel given to the proposed themes by their composers. But to do otherwise was just the sport he was imposing upon our imaginations. For my part, it took a very long time to adopt such habits of thinking and to realize the fruitfulness of this instruction.

Praises Widor as Improviser

Here I make a parenthetical statement. Widor has passed in the eyes of many of his contemporaries uniquely for a virtuoso organist—some say "like the Germans." It has been said that he did not have the gift of improvisation. This is absurd and unjust. He improvised, on the contrary, with splendid craftsmanship and an abundant imagination, served by perfectly disciplined control of the elements he wished to put into it. I have memories of magnificent recessions at high mass or at vespers at St. Sulpice. I must say, moreover, that up to the final day of his incumbency he manifested the same lucid gift, and that the last recessional I heard him improvise last year [1934] left me marveling as always. And there was reason for it. I assure you.

This said, if I compare Franck's teaching of improvisation with Widor's I realize that the former was interested above all in detail—melodic invention, harmonic discoveries, subtle modulations, elegance of pattern—in a word, everything that touches upon the domain of purely musical expression.

The latter, on the contrary, gave his principal effort to construction, logical development, the formal side. Curiously enough, however, Franck was much more severe in fugue than Widor. He had learned the technique from Reicha. He permitted licenses, to be sure, but they had to be strictly justified by the logic of the lines. The examples that Widor gave us often departed from strict counterpoint and constantly surprised us. He imposed nothing upon us, moreover, and his criticisms remained absolutely objective; we were to make of them what we would.

Widor instituted two courses a week in improvisation and one in plainsong and execution. Once a month, at one of the improvisation classes, he initiated us into the different symphonic forms, beginning with their origins, Philip Emanuel Bach, Haydn, Mozart and Beethoven (upon whom he insisted at some length), Schubert, Mendelssohn, Schumann, down to the modern symphonists. He sent to the library for music, and two magnificent readers, Bouval and Libert, read it at the piano. Then he would analyze it, comment upon it and urge us to make an effort to practice these forms. We were completely ignorant of all that. One day the *maître* exclaimed: "What! you have played the Beethoven sonatas and never had the curiosity to wonder how they were put together? Why, that is the mentality of a parrot, not of an artist, and it must stop." That stung us and made us think. "Polly want a cracker?" at once seemed to us insufficient knowledge, and we raised our eyes to limitless horizons. Youth asks only to be enlightened.

The Ice Is Broken at Last

As we were much behind in the preparation for the January examination, Widor held supplementary classes twice a week in the evening at Cavallé-Coll's. It was a hard winter. In the unheated hall in the Avenue du Maine we had to keep on our overcoats and scarves. In this apparel we played with freezing hands—a harsh memory! He, the professor, came without overcoat; he was never cold. He had us play on the charming little organ which is now in Notre Dame du Rosaire. What a contrast to the "cuckoo" in our classroom! Day and night! In spite of this extra work the January examination was not brilliant; we were confused, intimidated, and scarcely knew which way to turn. The class had taken on something of the atmosphere of a barracks—the *maître* precise and cold, we still hostile but correct.

"Chance," since it appears that there is such a thing, suddenly intervened to change this reciprocal attitude. Widor, a man of keen perspicuity, who had remained young in spirit, suddenly broke the ice one day by saying to us: "Come now, gentlemen, I want you to know that I am much more your friend than I am your professor, and all these things that I ask of you, as arduous as they may seem, are uniquely for your future good." That was all that was needed to win us over completely; youth is thus made. We had no desire to be outdone by the "patron," and what we had done up to then because we had to we now began to do with the idea of pleasing him. The following month showed such obvious progress that he could not resist telling us for our encouragement.

"Well, that's coming along, it's neater, it has a little more style. If you keep on in the same way you will play very well. I want to be proud of my class at the next competition."

Credit to Widor for Brilliant Organists

The great reform brought by Widor to organ instruction dealt especially with performance. That reform, which was to give birth in our country to the most brilliant school of organists in the world, will not be the *maître's* least title to glory in the eyes of posterity. In order to inform my readers and to bear witness to the truth, it may be of value for me to explain to some extent the concepts according to which this instruction was dispensed to us. To give precedence to reason over

pure and simple instinct, to rationalism over empiricism, such was Widor's aim. To correct the imperfections of our technique he began by showing us the proper position of the body at the keyboard, forbidding us not only ridiculous gestures, fruitless as well as un-aesthetic, but also all useless motions, no matter how slight.

"All unjustified movement is harmful, because it is a loss of time and of strength. Before deciding that a movement is inevitable you must have tried out its utility during the period of slow practice. That period must be very long. If you have the courage and the conscience to make yourself do it, it will be considerable time gained, and then you will play every virtuoso piece in its exact tempo without difficulty."

For the position of the hands he advised: "Do not flatten the fingers on the keyboard. The key should be attacked with quickness and precision, but without stiffness. The rattle of the mechanism is intolerable, but even on an organ as bad as ours one can minimize it to a large extent. Just see!" And he would give an example fully justifying his claim.

"Legato results from the instantaneous carrying over of pressure from one finger to another. If you hesitate in the least it becomes choppy, or else muddy. Although you must often play legato, you must also play clearly; otherwise you have no real technique."

We were compelled to take up again all the manual work in Lemmens' method; it was necessary and not pleasant. Then came the study of staccato, not included in that method. He wanted it regular, exactly measurable, in contrast to that on the piano. How should we do it? "Maintain the fingers against the keys as much as possible, tighten your wrist slightly and articulate from the forearm. When you have mastered it slowly, rapidity will come of itself without further muscular contraction."

As exercises we took the manual parts of his Toccata, of the Scherzo from his Fourth Symphony and of the Intermezzo from the Sixth. For detached chords he drew our attention to the fact that the operation of the brain which results in lifting a note is identical with that which commands the attack. We had never thought of that and had been doing it "any old way." He put us on our guard against the exasperating nervousness of people who lift chords "as if the keys were burning their fingers," quite as much as he ridiculed those who act as if they were playing "in a pot of glue."

Principles for Pedal Study

The principles for studying the pedal were just as clear and precise: "Begin by placing your bench so that when the tips of your toes touch the extreme edge of the two black keys in the middle of the pedalboard your knees will form a right angle with your thighs. So doing, if you lean slightly forward, your body will take the normal position. The portrait of Bach at the organ can serve you as a model. Never attack the key with a flat foot, but with the inner face of the sole. Keep the feet in constant contact with the edge of the two black keys, never playing the white notes near the back of the pedal except in changing feet or crossing. Attack the black notes on the extreme edge to facilitate, if necessary, sliding onto a white one. Never attack the keys perpendicularly or stiffly, the way paving men stamp with their beetles, but slide lightly along over the smallest distance possible to avoid unnecessary noise."

He would never permit a foot momentarily unoccupied to rest on the bar fastened to the panel under the manuals. "Let the free foot hang over the keys always ready either to play or to put on a pedal combination or to open or close the swell-box." To enforce his wish he had the famous bar removed.

"The organist has fourteen fingers, ten on his hands, and four on his feet. Here is the only rational way to constitute the supplementary hand represented by the two feet: generally the knees, the heels and the toes must be touching. Then the greatest stretch of the toes (knees and heels joined) gives a fifth; the greatest stretch of the legs (knees joined) gives an octave. As soon as a foot stops playing it should immediately rejoin the one that is playing, in the normal position, to avoid all de-

fective movement. With the pedal as with the manuals economy of movement must direct the choice of pedaling. This means that if several possibilities present themselves one must choose the one that requires the least motion. Sometimes this is a more delicate task than one might think, for instinct and habit may often stand in the way. It is a question of intelligence and of will power. The man must command the mechanism, not the mechanism enslave the man."

We were asked to review minutely all the pedal exercises in Lemmens' book, including scales. These last, with several variants in pedaling, had to be known by heart so well that the "patron" could spring any one of them on us in any tempo he chose. He added exercises for wide stretches in rapid tempos and also a very ingenious method of pedaling for the chromatic scale practiced the whole length of the pedalboard. Trills, arpeggios and double notes for each foot ended this initiation into pedal technique, after which we were secure against future requirements of performance as our new teacher understood it.

Exactness in His Standards

At the beginning this stiff training was extremely hard on us, but having understood the necessity of reform, we persisted, and progress was rapid. Widor was very exacting and would not tolerate approximation. Well, it was up to us! To every class in performance we had to bring a new piece; for example, a Bach prelude one week, the fugue the following week. As soon as he had put us on the right path from the standpoint of technique he began to talk about style.

"The essential character of the organ is grandeur. This results from the fact that, of all musical instruments, the organ alone is privileged to maintain a sound indefinitely and with the same intensity. The organ can be 'descriptive' only exceptionally, and even then one must beware of expecting from it effects imitating the orchestra and piano. That would be a parody definitely anti-artistic. Although Bach has left us some extraordinary descriptive works, still we must realize that pieces in this style are in a very small minority as compared with serious ones or those at a sober tempo. Moreover, independent of other considerations—chief among them the physical makeup of the organ—the very nature of its sound and the absence of a percussive attack are contrary to the idea of great rapidity.

"The organ is almost always played too fast. Young people yield easily to the desire to dazzle the audience by this means. Look out; it is a false virtuosity which may belong to the circus tent, but not to the organ loft.

"One day, when I was 20 years old, I played for Lemmens the Fugue in D major at a ridiculous rate of speed. He cooled off my enthusiasm with the simple word 'Terrible!' ('Nul!'). That was enough for me. I thought it all over and I soon realized that polyphony does not admit of rapid execution, which only confuses it, and leaves it a breathless caricature of its real self. Except for the Fugues in D major, D minor, C major and G major, which can be played at a brisk rate, I think that all require moderate and even somewhat slow tempos. The great Fugues in G minor, A minor, B minor, E minor, when played fast, become stupidly mechanical; likewise the first and last movements of the sonatas and concertos. I shall point out all that to you in the course of our work, for I wish you to play all of Bach."

Question of Tempo Emphasized

He returned constantly to this question of tempo, which was so close to his heart.

"Bach used two principal tempos, one not very fast, corresponding to our *andante*; one rather slow, which was the present-day *adagio*. *Alla breve* was less quick than our *allegro*, call it *allegro molto moderato*. *Vivace* did not mean 'quickly' as it does today, but 'in a lively manner.' Prestissimo was our *presto* and *adagiosissimo* doubled the time values of the *adagio*. It is essential that we remember that Bach wrote for the instruments of his day, which did not speak with the facility of our modern organs. One could play

with only two keyboards coupled at a time. To guide us in understanding the master's intentions we must try to realize these limitations, for his ideas would have been translated quite differently if he had been acquainted with our multiple couplers and our combination pistons, permitting the introduction of groups of stops prepared in advance."

Then came observations on articulation, punctuation, breathing, accents, shading.

"It is a fact, as true as it is lamentable, alas! that organists never listen to themselves when they play. Of a thousand examples I might give you I shall mention two, very characteristic of what I am saying. Quite recently I was listening to an organist who was playing with all the 8-ft. and 4-ft. foundation stops drawn on the manuals and with only a 16-ft. soubasse on the pedal, uncoupled. Do you think that bothered him? Not at all! And when I put on the manual-to-pedal couplers he looked at me quite blankly. Another day I saw someone playing a flute solo and lifting his hand as high as would be necessary for a fortissimo on the piano. When I asked him why he was doing it he replied: 'It sounds better!' 'Do you think so?' And, replacing him at the console, I showed him that he was wasting his time and his strength. Perhaps he listens to himself a little more now.

"To hear some organists you would think their instrument was exempt from the obligation of making its music intelligible. The other instruments and the voice bring to their interpretation a whole series of indispensable devices for translating the composer's intentions. They articulate, punctuate, breathe, phrase, shade. Should the organ content itself with an insufferable rumble without any artistic significance? But why? Music is a special language, I admit, but it has its requirements of expression just like a spoken language. On the organ repeated notes must be articulated very precisely. If the time values are short, or if the tempo is quick or moderately so, cut short the first note by half its value. If the values are long or the movement slower, cut off a quarter or an eighth. With few exceptions it is reasonable in slow tempos to adopt the smallest time value of the particular piece of music as the fraction to cut from the first of two repeated notes for clear articulation. Failure to do this will produce gaps in the melodic thread (or else a lack of effective articulation altogether. Tr.)

Guard Against Affectation!

"For the devices of punctuation and respiration one may proceed by analogy with the bowed or wind instruments, always remembering, however, the fact that the organ can practice these devices only by mechanical means, and that therefore one should punctuate with moderation, breathe less often, phrase more broadly. Guard against falling into *préciosité*, affectation, carving things up into little bits, against the frame of mind of the petty pedant who has discovered that two and two make four and so dins it into us *urbi et orbi*. Shade in levels rather than in jerks; the swell-box carries the sound away or brings it nearer; it does not change it. How many people use that contrivance like an accordion bellows! For inducing seasickness that is a perfect way. It is less so for evoking the majesty and serenity of the organ."

Then he entered into an explanation of the delicate differentiation between rhythm and measure.

"You must play in time, but does that mean that the division of the note-lengths must be rigidly mathematical? Then it is the triumph of automatism, of unintelligent mechanicalness, of an unleashed force reducing everything to the same level. In life in general, in art in particular, nothing is like that. Everywhere there are light and shade, the important and the incidental, the strong and the weak. Music cannot escape that law. It being admitted then, rationally that all melodic and harmonic devices have not the same value, we should favor the important ones. This is accentuation.

"On the organ the only means that we have for this is stress by lengthening a note. Losing a slight amount of time on certain notes, catching up with it on others, that is the secret of *rubato*, upon which a performance with any life depends. Nevertheless, while this is being accomplished the beat must be respected. The listener must have no suspicion of the means employed in drawing his attention to what you wish to emphasize. It is a very delicate matter, for the slightest exaggeration produces a detestable mannerism against which all artists of good taste must defend themselves. The problem lies in not falling either into dry and stupid mechanicalness or into pretentious bombast, but in prolonging a note or a chord slightly without undue emphasis. And most rare are they who solve this problem in a satisfactory manner."

He turned then to examples and his playing of them showed supreme mastery.

[To be continued]

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Letter from Warden; On to Philadelphia; Two Prizes Offered

Dear Fellow Members: The first national biennial convention of the American Guild of Organists will be held June 20 to 23, 1939, in Philadelphia, Pa., instead of San Francisco, Cal., as previously planned.

The change of place is necessary on account of the lack of available hotel facilities in San Francisco, due to the promised influx of visitors to the Panama-Pacific Exposition to be held in that city, and also to the fact that hotel reservations have been booked by a number of organizations convening in San Francisco during the summer months of 1939. The Northern California Chapter has therefore, with great reluctance and deep regret, been forced to abandon its role as host to the Guild for the convention. The Pennsylvania Chapter, with headquarters in Philadelphia, has graciously invited our organization to meet in its city on the original convention dates.

Many organists will recall with pleasure and profit the several national conventions of organists held in past years in Philadelphia. From this wide experience we may readily anticipate a program of the greatest value, and a reception warmly hospitable.

Under the auspices of the Guild, two prizes have been offered: THE DIAPASON prize of \$200 to the composer of the best organ piece submitted (to be published by the White-Smith Music Publishing Company), and the H. W. Gray prize of \$100 to the composer of the best anthem submitted. Both competitions are open to any musician residing in the United States or Canada. The successful compositions will be performed during the convention in June.

The manuscripts, signed by a *nom de plume* or motto and with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 1270 Sixth Avenue, Room 1011, New York, not later than Jan. 1, 1939.

Let us make the first national biennial convention of the Guild the most successful in the history of our organization.

Faithfully yours,
CHARLES HENRY DOERSAM, Warden.

Erie Chapter Begins Activities.

The Erie Chapter held its first meeting of the season Oct. 3 at the parish-

house of Bethany Lutheran Church. The meeting and program were in charge of Robert F. Fox, sub-dean, and W. Eric Stephens. A group of organ recordings composed the program, with a short talk by Mr. Fox about each number, the organist and organ used.

On Nov. 7 the Erie Chapter will sponsor a recital at the Church of the Covenant by Squire Haskin, organist at the First Presbyterian Church in Buffalo. Preceding the recital a dinner and social meeting will be held.

DORIS M. FAULHABER, Secretary.

Massachusetts Chapter.

The annual fall get-together of the Massachusetts Chapter of the American Guild of Organists was held at the First Church in Boston Monday evening, Oct. 3. Supper was served by members of the church and was followed by a brief business meeting. Dean Homer Whitford outlined plans for the season, emphasizing two choir festivals, one of five mixed choirs, to be held in November, and the other a boy choir festival, scheduled for February.

A brief social period was followed by a program of music by the Polyphonic Singers, under the direction of Dean Whitford. This group, composed of eight members, was organized last season and gave its first public concert for the fall meeting of the chapter last year.

GEORGE FAXON, Secretary.

Chesapeake Chapter.

The Chesapeake Chapter inaugurated its 1938-1939 season Oct. 3, at Brown Memorial Church, Baltimore. At 7 o'clock a meeting of the executive board was held and a history class was conducted by C. Griffith Bratt, A. A. G. O. The regular business session followed. Dean Katharine E. Lucke, F. A. G. O., presiding. At 8:45 motion pictures, vivid in color, taken by Mr. and Mrs. Franz C. Bornschein in Sweden and Norway, were shown by Mr. Bornschein, Baltimore composer and member of the faculty of the Peabody Conservatory of Music, while Mrs. Bornschein commented on the scenes, costumes, etc. These were supplemented by other motion pictures taken abroad by Jerome W. Benesch, one of our members. Refreshments were served. Including friends of the chapter, former active and prospective members, sixty persons attended.

Our next meeting will be held Monday evening, Nov. 7, at the above-mentioned church, when we anticipate a most interesting report by Virgil Fox of his experiences on his recent trip abroad.

Great New Organ in Cathedral at Capital Is Heard by Chapter

Under the leadership of the newly-elected dean, Arthur W. Howes, Jr., F.A.G.O., the D. C. Chapter made its bow to the season of 1938-39 at the National Cathedral Oct. 3. The occasion was one which the dean in his concluding remarks termed historic, in that one of the great organs of the world had been heard by organists for the first time. Mr. Howes referred to the magnificent instrument built by Ernest M. Skinner for the cathedral, details concerning which have appeared in THE DIAPASON.

A short business session, devoted largely to the main business of the chapter, the publication of the *Inchoirer*, was held preceding the organ demonstration. The editor, Walter H. Nash, F.A.G.O., gave a brief talk, and committees for carrying on the project were announced by the dean. Two chapter members, Mrs. Jean Appel and Mrs. Ruth Farmer Vanderlip, who this year won the certificate of associate, were presented with appropriate musical volumes and the retiring dean, Mr. Nash, was the recipient of "Music since 1900," by Slominsky.

Ernest M. Skinner was introduced by the dean, and in a short talk gave an intimate account of the instrument now completed in the cathedral. Special stops were illustrated by Robert G. Barrow, the cathedral organist. At the conclusion of Mr. Skinner's talk Mr. Barrow played a group of organ numbers, including his own composition, "Legend," a March by Widor and "Landscape in the Mist," by Karg-Elert.

There was an unusually large attendance of chapter members and guests at this meeting, and a rising vote of thanks was tendered Mr. Skinner, Mr. Barrow and the cathedral authorities.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Monmouth Chapter.

Twenty-five members and friends of the Monmouth Chapter opened the fall season with a dinner at the Molly Pitcher Hotel, Red Bank, N. J., Oct. 11. Ralph A. Harris of Brooklyn was the guest speaker and dwelt on the benefits derived from an A. G. O. chapter in the community.

A gift was presented to Miss Abbie Strickland, retiring dean, in appreciation of her work for the chapter dur-

ing her term of office.

Mrs. Roland Allen of Red Bank was the guest soloist and sang three numbers.

Mrs. Robert Fisher presided and Mrs. Charles Gallagher, chairman; Mrs. Hazel Storms, Miss P. C. Conant, Miss A. Child and Mrs. Theresa G. Willey were appointed members of the hospitality committee for the year.

The officers for the new year are: Charles A. Patrick, dean; Theresa G. Willey, sub-dean; Gladys Bennett, secretary; Alvie Smart, treasurer.

GLADYS BENNETT, Secretary.

Buffalo Program for Year.

The Buffalo Chapter opened its season of meetings Sept. 19 at Bethlehem Presbyterian Church. The attendance was unusually large and included guests from Rochester and the sub-chapter at Niagara Falls. Squire Haskin delivered a lecture on the cathedral organs and their organists in England, France and Germany, where he visited during the summer. The program for the year was adopted and includes:

October—Lecture, "Organ Repertoire," by Harold Gleason of the faculty of the Eastman School of Music, illustrated at the organ by Catharine Crozier.

November—Annual Guild service.
December—Presentation of "Judas Macabaeus" by the Guild festival chorus.

January—Lecture, "Hymnology," by Canon L. E. Daniels of Ohio.

February—Organ recital by Leo C. Holden of the faculty of Oberlin Conservatory of Music.

March—Annual choir contest.

April—Junior choir festival.

May—Annual meeting and student competition.

A series of neighborhood recitals will be given in the course of the winter.

ALBERTA M. HEISS, Secretary.

Western Washington.

The Western Washington Chapter held its first meeting of the year Oct. 12. The speaker was D. Robert Smith of the College of Puget Sound, Tacoma, who had just returned from a summer of study with Marcel Dupré in France.

The first recital of the year was given at the University Temple in Seattle Oct. 14 and the program consisted entirely of American music. The players were Wallace Seely, D. Robert Smith and Walter A. Eichinger.

On Nov. 22 a second recital is to be given at the First Christian Church and those asked to perform at that time are Mrs. Helen McNicoll and Walter G. Reynolds of Seattle and Arthur Chubb of Vancouver, B. C. Tentative plans are being made for a Guild service early next year at Plymouth Congregational Church.

ADA HEPPENSTALL, Secretary.

News of the American Guild of Organists—Continued

A.G.O. "Exams" Find Favor in Comparison with English Tests

[Writing in the September issue of *The Musical Times* of London, a staff writer, "Piccolo," in his department, "An Organist's Notebook," makes a thorough and illuminating comparison of the A. G. O. examinations with those of the Royal College of Organists, to the credit of the American tests. His article, with a few omissions of paragraphs in which he quotes matter that has been published in *THE DIAPASON*, is herewith reproduced.]

By PICCOLO

THE DIAPASON of July 1 contained syllabuses of the American Guild of Organists examinations for 1939, the 1938 pass lists, the examiners' reports, and specimen workings of the 1938 papers. Some comparisons with R.C.O. syllabuses interested me so much that I venture to pass them on.

First as to requirements. The associate organ tests are pretty much like those for A.R.C.O., the only important difference being that the choice of pieces is limited to two, whereas the A.R.C.O. candidate has ten, in five groups of two, from which to choose. The larger list leads candidates to increase their knowledge of the repertory. Few choose without examining the unfamiliar items, and the wiser candidates prepare more than one group before coming to a decision. Moreover, candidates whose organ is small and lacking in registration and other facilities are usually able to find a group that will minimize their handicap. The A.G.O. pieces for 1939 are Bach's C major Fugue and the Andante and Intermezzo from Franck's "Piece Symphonique." The Franck movements are rather more difficult than the average A.R.C.O. piece; when the Fugue was given a year or two ago for A.R.C.O. its companion was a slight and rather easy piece by Arne.

The A.G.O. demands are heavier in the rest of the organ examination. Whereas the A.R.C.O. candidate has three tests—vocal score, transposition and sight-reading—the American aspirant has seven. He plays at sight, reads a vocal score, transposes into two keys, harmonizes in four parts a melody, ditto an unfigured bass, and improvises two four-bar phrases, modulating to specified keys—a stiff dose.

The A.G.O. paper-work differs in several important respects from that set for A.R.C.O. There are eight subjects. ***

It will be noticed that there is no essay. The R.C.O. is apparently alone among musical examining bodies in thus going outside music, the aim being, of course, to widen the cultural outlook of candidates and to develop their ability to express themselves on paper. This year the subject was "The Genius of Boswell." Nobody can doubt that an organist who has learned to appreciate Boswell's "Life of Johnson" will be the more human and companionable, and better able to hold his own in non-musical circles. An organist usually has to work with (or at least come into social contact with) a little group of the best-educated folk in his district; and nothing is more fatal to his prestige, and therefore in the long run to his work as a professional musician, than a reputation for being an ignoramus on every subject but his job. This disability is probably less common than it was a generation ago, when educational facilities were fewer than today, but that there is still a general weakness in literary expression is shown by letters from organists received at the office of this journal.

The R.C.O. tests of writing a piano accompaniment to a melody for voice or violin, of adding a melody to a bass and a bass to a melody (usually for strings), are good because they help candidates to think and write in an idiom other than that of the organ. Here the advantage is with the R.C.O. On the other hand, the retention of the figured bass by the A.G.O. is a good

point. I risk being regarded as old-fashioned by saying that the figured bass has considerable value in paper work. It forms a good preparation to the unfigured bass because the student, having his progressions settled for him, is able to concentrate on the disposition of the parts; and when passing notes are allowed (or better still, required) the result can be genuinely musical. A restoration of the old test of harmonizing a figured bass at the keyboard would be no bad thing, inasmuch as it would compel organists to master a branch of musical shorthand that still proves useful, and that develops the mental realization of harmony. Both on paper and at the keyboard the well-equipped candidates would show that figured-bass working is something more than a mere form of arithmetic.

There were sixty-four candidates for the A.G.O. diploma; only eleven passed. For the A.G.O. fellowship the pieces were the "St. Anne" Prelude and the second and last movements of Widor's Eighth Symphony—a choice which compares well with the three pieces required for F.R.C.O. The candidate for the latter, however, gains by having three sets of four pieces from which to choose. In fact, the R.C.O. associateship and fellowship lists for any three or four years comprise in themselves the basis of a good repertory, ancient and modern.

The "extras" at the F.A.G.O. organ examination are practically the same as for F.R.C.O., the only differences being that the transposition is to two keys, and that melody and bass for harmonizing are given separately instead of being comprised in one. The paper work is very much like that for F.R.C.O., but the time allowed is eight hours instead of seven, and the start is at 8:30. There were twelve candidates for F.A.G.O. in 1938, only two being successful. Evidently the Guild, like the R.C.O., is wisely bent on making its fellowship diploma a distinction to be worked for and prized.

I don't know whether the A.G.O. sends a copy of the mark sheet to candidates as the R.C.O. does; but, like the R.C.O., it publishes examiners' reports. There is a familiar sound about them. For example, the associate organ report might have been written at Kensington Gore; it shows that on both sides of the Atlantic solo playing is easier than the very practical tests. ***

The R.C.O. custom of test piece recitals, usually by members of the council, is apparently not followed in America. (Is there any other examining body in the world that helps its candidates and tests its examiners in this enterprising way?) But the A.G.O. does the next best thing by publishing excellent workings of the paper tests, some by examiners, others apparently from textbooks (there is a counterpoint example by Kitson); and the fellowship examiners suggest that candidates should study, for orchestration, an Elgar extract printed in the same issue of *THE DIAPASON*.

The Guild issues also a choir-master's certificate. *** On the whole the A. G. O. choir-master's certificate seems to be more exacting than the CHM diploma of the R.C.O. Apparently the A.G.O. does not cater to amateur choir-masters as the R.C.O. does, by means of an elementary examination.

One outstanding feature in the syllabuses of both bodies is the comprehensive testing in musicianship, both on paper and at the keyboard. Violinists and pianists are apt to sniff at organists (in this country, at all events); but the fact remains that the violin and piano diploma examinations demand no more than a fraction of the knowledge of music that is required of the candidates for the R.C.O. or A.G.O. fellowship. In the L.R.A.M. and A.R.C.M. organ examinations the paper work is child's play in comparison, being in fact little more than a matter of rudiments.

The organist has long been the backbone of the musical life of this country; all-rounder, general practitioner, Admirable Crichton—at his best he earns all these labels. At his instrument he may be workmanlike rather than virtuosic (often because of the defects of his particular organ); but thanks to

the wisdom and courage of those who framed the first R.C.O. examinations and those who have developed them, the fully qualified organist can, as a musician, give his fellow professionals a start and a beating.

Year's Work Begun in Scranton.

The first meeting of the Northeastern Pennsylvania Chapter for the season was held Oct. 10 in the Green Ridge Presbyterian Church parlors, Scranton, with the dean, Miss Ruth White, A.A.G.O., in charge. The feature of the evening was a talk on the "Orchestral Works of Bach," illustrated with recordings by Hayden Oliver, A.B., B.S. Mr. Oliver showed a thorough knowledge of his subject. He was assisted at the piano by Miss Grace Berry, one of the younger members who is fast becoming known as a very talented pianist. Miss Berry's numbers were: "I Call on Thee, Lord," Prelude and Fugue in B flat and Gigue from Fifth French Suite.

The following program of events has been arranged for the season:

Nov. 10—Recital by Clarence E. Heckler, A.B., B.M., dean of Harrisburg Chapter, at St. Luke's Church.

December—Christmas party.

January—Public service in St. Peter's Cathedral, Frank J. Daniel, F.A.G.O. Lecture on "Modern Music," by Miss Marjorie Brooks, instructor in musical theory, Mansfield State Teachers' College.

February—Chorale service. Four chorales as arranged by various composers, from early to modern times. Immanuel Baptist Church. Choral concert by St. Olaf Choir.

Feb. 24—Lenten recital at St. Luke's Church.

March 3, 10, 17, 24 and 31—Lenten recitals at St. Luke's Church.

April—West side public service.

May—Annual meeting.

ALWYN T. DAVIES, A.A.G.O., Secretary.

Western Michigan Chapter.

The first meeting of the second season of the Western Michigan Chapter was held Oct. 11 at Kalamazoo College, Kalamazoo, Mich. Henry Overley, sub-dean, organist of St. Luke's Church and head of the music department of Kalamazoo College, was host. Dinner was served in Mary Trowbridge Hall, at which short addresses were made by Mr. Overley and by Dr. Thompson, president of the college. The business meeting following the dinner was presided over by Dean Harold Tower, and the program for the remainder of the year was announced.

At 8:15 the meeting was adjourned to Stetson Chapel, where a feast of organ music was provided on the three-manual Möller by Miss Frieda Op't Holt. Miss Op't Holt was for many years a pupil of Mr. Overley and recently was graduated from the University of Michigan under Palmer Christian. Her playing was remarkable for its clarity, imagination and taste in registration. The program, played entirely from memory, was as follows: Prelude and Fugue in F minor, Bach; Chorale Preludes, "O Mensch, bewein' Dein Sünde Gross" and "In dulci Jubilo," Bach; "Toccata per l'Elevazione," Frescobaldi; Chorale in A minor, Franck; "Romance" and Menuet, from Fourth Symphony, Vienne; "Intercession," Bingham; Toccata, "Thou Art the Rock," Mulet.

Louisville Chapter Opens Season.

After a summer recess of four months the Louisville Chapter opened a new season of activities with a dinner meeting at the French Village Oct. 3.

This first meeting of the year was one of the best attended in several years. Not only was virtually the entire active chapter in evidence, but there were present several candidates for membership. All of which is proof that the Louisville group is steadily growing in size and interest.

Following dinner and consideration of several items of business the meeting was turned over to George Latimer for a talk on the subject of "Music in Italy (pre-Mussolini)." Mr. Latimer is known to the public through his activities as organist, teacher and gen-

eral musician. The chapter tucked figurative thumbs in its figurative vest and leaned back to enjoy what it knew would prove to be an interesting, instructive and entertaining evening. Of special interest were Mr. Latimer's descriptions of and comments upon the cathedrals he visited, particularly St. Peter's in Rome.

Musical activities of Guild members are getting under way for the season. Among those thus far announced are an organ recital by Harry William Myers, Sunday afternoon, Nov. 6, at the Broadway Baptist Church, where he is organist and director, and a program under the auspices of the Guild Monday night, Nov. 7. On this occasion, which will be open to the public, the choir of the First Christian Church is to present an anthem program under the direction of Florence Montz, organist and director at that church. Organ numbers will be played by Mrs. Albion Cornwall, another member of the chapter.

W. MACDOWELL HORN, Secretary.

All Saints' Observance in Columbus.

The Central Ohio Chapter will assemble in the First English Lutheran Church at Columbus Nov. 1 for its annual service. Choral vespers, with proper of the Feast of All Saints, will be used. The Rev. Harold W. Moench of Good Hope Church, Arlington, Ohio, will be the cantor, the Rev. Lewis P. Speaker, pastor of the First Church, will be the lector, and a Missouri Synod pastor has been invited to preach. The junior chapel choir of Capital University, under the direction of Don Richardson Frey, organist of the church, will sing the service, including antiphons and psalms (plain-song), canticles (MacPherson) and an anthem.

Forty members of the Central Ohio Chapter met at the home of Mrs. Alice Morgan in Columbus Sept. 26 for the first business meeting of the fall season. Dean Gertrude Schneider was the presiding officer. John M. Klein, chairman of the program committee, outlined plans for the year, which are varied so as to cover every phase of Guild activity. A tentative plan was suggested for a study group to be conducted by two of our members to prepare colleagues for the annual examinations.

Reports of the Oberlin regional convention were made by several members. Others told of interesting trips and experiences during the summer. One of the most interesting talks was by John M. Klein, who gave a splendid account of his summer's work at Fontainebleau, where he studied with Dupré and Mme. Boulanger. While there he had the honor and privilege of visiting the famous composer Stravinsky.

MABEL A. POPPLETON, Secretary.

Central New Jersey.

The first meeting of the season of the Central New Jersey Chapter was held in the State Street Methodist Church, Trenton, Oct. 3. After hearing a recital by James E. Harper, organist of the church, a business meeting was held and plans for the year were discussed. The officers for the year are:

Dean—Mrs. J. A. Peterson.

Sub-dean—Mrs. Fred W. Burgner.

Treasurer—Edward W. Riggs.

Secretary—Ella M. Le Quear.

Following the business meeting a social hour with refreshments was enjoyed.

ELLA M. LE QUEAR, Secretary.

Texarkana, Tex., Chapter.

The Texarkana Chapter opened the season with a luncheon in September at the Hotel McCartney. Mrs. William Hibbitts, the dean, conducted a business session. It was decided to issue an invitation to C. Albert Scholin to play a recital in October. The program of the day, in charge of W. Eugene Mullins, consisted of a discussion and interpretation of the newly-adopted constitution of the chapter. A short discussion on the future of the Guild closed the program.

DAVID H. WITT, Secretary.

News of the American Guild of Organists—Continued

Southern Ohio Has Celebration of Its Silver Anniversary

The Southern Ohio Chapter celebrated its twenty-fifth anniversary Tuesday evening, Sept. 27, at the home of Dean and Mrs. Edward G. Mead, Oxford, Ohio. It was a gala occasion, even to the birthday cake and candles. A letter was read from the first dean of the chapter, Alfred Bartschmid, now residing in Washington, D. C.

After partaking of Mrs. Mead's buffet supper, the chapter adjourned in a body to Irvin Hall to attend a lecture and demonstration in the physics laboratory of Miami University by Will C. Dodd, assistant professor of physics at the university. Professor Dodd's topic was "The Outlook for the Future of Electronic Instruments." It was enthusiastically received. All present were amused at reminiscences by J. Alfred Schehl, a former treasurer and dean of the chapter, which included an original comic poem on the membership. This was followed by an interesting talk on the origin and history of the chapter by Dr. Sidney C. Durst, who was dean for a period of ten years.

EVA PEALE, Registrar.

Pennsylvania Chapter on Trip.

Members of the Pennsylvania Chapter, of the Camden Chapter and of the American Organ Players' Club took a trip in New Jersey to Pemberton and Mount Holly Oct. 22 to see and hear two recently-installed small organs. Brief recitals were played by the organists of the churches in which the organs are installed and by members of the Pennsylvania Chapter. After the recitals the group had dinner in Mount Holly and discussed Guild business and the 1939 convention. Dean Robinson spoke of the necessary cooperation to promote the convention and announced the appointment of James C. Warhurst as general chairman.

The Pennsylvania Chapter is planning an active season, with an attempt to promote the interests of the Guild among its membership and to impress the musical public with the ideals and standards of the A.G.O. A monthly bulletin will be published by the new publicity committee, of which Wallace Heaton, Jr., is chairman. The first edition will appear about Nov. 10.

Georgia Chapter.

The first meeting of the Georgia Chapter for the season was held in Atlanta Oct. 10, with the new dean, Charles W. M. Johnson, presiding. Plans for the year were discussed. The most important event of the fall is the concert by André Marchal, which the Guild will present Nov. 28 at the First Baptist Church. The annual Guild service, to be given by the choir of the Druid Hills Methodist Church, Miss Ethel Beyer, organist and director, will take place the latter part of January. A program of modern organ music will be presented in February.

Miss Edna Whitmore has consented to act as treasurer in place of Miss Eda Bartholomew. The members of the Guild welcomed Charles A. Sheldon after a long and severe illness, which kept him from his usual active place in Guild affairs.

ISABEL MAWHA BRYAN, A.A.G.O.

Pasadena and Valley Chapter.

The October meeting of the Pasadena and Valley Chapter was held with the Los Angeles Chapter at Occidental College. Walter E. Hartley, F.A.G.O., director of the department of music at the college, gave the dedicatory recital on the four-manual Aeolian-Skinner organ.

At the November meeting the Pasadena Chapter is presenting Allan Bacon of the College of the Pacific in a recital at the First Methodist Church. This is the first time Pasadena has had the opportunity of hearing Mr. Bacon.

The December meeting will feature the annual Christmas choir festival,

by ten junior and eight senior choirs, with several outstanding organists assisting at the console.

HILDA ELLEDGE.

Union-Essex Hears Dr. Noble.

The Union-Essex Chapter opened its season with a dinner-meeting at the Winfield Scott Hotel, Elizabeth, N. J., Oct. 17. A large attendance bespoke a continued interest in the affairs of the chapter. Dean Niver conducted a short business meeting, announcing the next meeting to be held at Grace Church, Newark, Nov. 14, when Dr. Frederick Schlieder will speak on the subject of "Modulation." The former dean, W. Norman Grayson, gave a report on the regional convention held at Wilkes-Barre, Pa., June 7-8, and Ernest Miller of Grace Church, Newark, provided the music of the evening, singing Handel's aria "Honor and Arms," from "Samson." He was accompanied by Dean Niver. The high spot of the evening was the talk by Dr. T. Tertius Noble on cathedral life in England. Dr. Noble sketched in an interesting manner his early years at Ely Cathedral and his long service at York Minster, and gave many amusing sidelights on the trials of an English cathedral organist. He brought his talk to a close with some sound advice.

DAVID R. ADAMSON, Registrar.

Activities of Texas Chapter.

The Texas Chapter held its first meeting of the season Sept. 21 at the home of Lois Mae Gengnagle. Dr. Jasper Manton, pastor of Trinity Presbyterian Church and chaplain of the chapter, made a short talk. Year-books were distributed and the program outlined for the year promises to be most interesting. It includes talks on Jewish and Catholic music, a question and answer program, a talk on the organs of Europe, a program on Bach, commemorating the anniversary of Bach's birth, and a talk on pageantry in the church. A Christmas party and the annual spring luncheon are also scheduled. The recital committee has planned six recitals by local and visiting organists and assisting artists.

The annual Guild service was held at Christ Episcopal Church Oct. 18. The choir, under the direction of Miss Alice Knox Fergusson, A.A.G.O., organist and director at Christ Church, sang the music. The selections included Gounod's "O Divine Redeemer" and "Jesus, Friend of Sinners," set to Grieg's music by Clarence Dickinson. Mrs. Ray Lasley was the guest organist, playing the Borowski Sonata, and the Rev. Bertam L. Smith, rector of the church, preached the sermon. His subject was "The Joy of Service."

JOHN HUSTON.

Northern Ohio Has a Big Evening.

The 1938-39 season was opened Sept. 26 with a dinner, a recitation and a recital at St. James' Episcopal Church, Cleveland. The new dean, Laura Louise Bender, like her predecessors, believes in feeding us well before a recital, and we sat down to an excellent ham roast. The dinner was prepared and served by the ladies of St. James' parish. The rector, the Rev. V. A. Peterson, made us all feel at home.

The recitation following the dinner was an amusing account by Walter Blodgett of his investigations in the realm of hospitalization insurance for the chapter. Walter, who is sub-dean this year, has a charming wit and a strong imagination when it comes to hospital affairs. His improvisation on a hospital theme proved to be effective, as a sufficient number of chapter members have enrolled to make this form of insurance possible for us.

The well-fed and amused group next adjourned to the church for an unusual program by Mr. Blodgett on a modern classical organ. The program consisted of: "Concerto in Forma di Pastorale per il Santissimo Natale," Giuseppe Torelli (for strings and organ); Trumpet Tune and Air, Purcell; "A Fancy," Stanley; Flute Solo, Arne; "A Maggot," Arne; Chorale Preludes, "In Thee Is Joy" and "De

Profundis," Bach; Cantata Preludes, "I Stand with One Foot in the Grave" and "We Thank Thee," Bach; Concerto No. 5 in F major (for organ and strings), Handel.

Mr. Blodgett was assisted by a group of eight strings. From the first note of the Torelli to the last note of the Handel he gave evidence of fine musicianship, rare technical facility, interpretative ability and a knack for putting a program over to a professional and lay audience.

This program also marked the formal opening of the three-manual organ completed in May of this year. A generous gift to the parish by Cornelia Cushing Peterson, it was built by the Holtkamp Company of Cleveland to the design of Walter Holtkamp and Mr. Blodgett. W.H.

Recital at Moberly, Mo., Meeting.

A recital by Donald L. Coats of Topeka, Kan., marked the initial meeting of the Central Missouri Chapter for the season in Moberly Sept. 26. The recital was played at the Coates Street Presbyterian Church. Mr. Coats, who is organist of Grace Cathedral in Topeka and instructor in organ at Washburn College, played these compositions: "Now Thank We All Our God," Karg-Elert; Prelude, Clerambault; Siciliano, Bach; Prelude and Fugue in G, Brahms; Spring Song, Shelley; "Mater Dolorosa" and "Regina Pacis," Weitz; "Marche Champetre," Boex; "An Elizabethan Idyl," Noble; Scherzetto, Vienne; "Melodrama," Guiraud-Kraft; "Thou Art the Rock," Mulet.

Dr. Allen Duncan, pastor of the Coates Street Church, introduced Mr. Coats and Miss Nesta Williams of Stephens College, Columbia, dean of the chapter, made a talk at the conclusion of the program.

Organists were present from Macon, Columbia and Fayette. They attended a business meeting in the afternoon at the home of Charles Liedl, where Mrs. Liedl and Mrs. Charles Liedl, Sr., served refreshments. Later they went to the W. F. Wigginton home, where they were guests at dinner.

The next meeting of the chapter will be held Nov. 7 in Marshall with Claude Fichthorn in charge.

Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of the season Oct. 3 in the guild hall of Trinity Episcopal Church at Tulsa. Following the dinner, served by the young women of St. Catherine's Guild, the meeting was called to order by Dean Marie M. Hine. Each member was asked to give an account of his summer vacation. Seventeen members and two guests were present.

On the night of Oct. 10 a second meeting of the chapter took place. At this time the recital chairman announced that plans were being made for a program and Guild service in Lent, and also that plans were under way toward bringing, under chapter

auspices, an outstanding concert organist for a recital. The feature of the evening was an interesting and instructive paper on "Traditional Music of the Jewish Synagogue" by Philip Morgan, organist of Temple Israel and the Central High School of Tulsa.

The regular lesson on questions in musical knowledge and ear training were conducted, as is the chapter's custom at every meeting.

JOHN KNOWLES WEAVER, Registrar.

South Shore Chapter Program.

A very interesting program was enjoyed by the South Shore Chapter in the home of Miss Helen Henrikson at Gary, Ind., Oct. 17. Members of the Junior League of Allied Artists of Gary presented an evening of music. Miss Lois Mauer played two piano solos, a Chopin nocturne and "Malaguena" by Leccuona; Leota Hopson and Walter Sutcliffe sang the Serenade from the "Student Prince" and "Will You Remember," from "Maytime," by Romberg, and Miss Marion Dickson, at the piano, played the Prelude, Chorale and Fugue by Franck and "Clair de Lune" by Debussy.

ANITA RAE WAHLEN.

San Jose Chapter.

The San Jose Chapter held its first meeting of the fall on the evening of Oct. 14 at Dean Antonacci's home. After an interesting meeting at which plans for future activities were discussed and articles in the October issue of THE DIAPASON were reviewed, Miss Antonacci spoke on the Los Angeles regional convention, which she attended last summer. The evening terminated with the serving of refreshments.

Michigan Chapter.

The Michigan Chapter's opening meeting of the 1938-39 season was held at St. Andrew's Memorial Church in Detroit Oct. 18, Dean William G. Green presiding. After dinner the chapter was welcomed by Robert Huton, vestryman of the church. The dean outlined his plans for the season, stressing the idea of more explanatory material accompanying performances. He asked the members to be prepared at all times to say something about the pieces played. Guild examinations were also discussed. Benjamin Laughton then brought a report of the regional convention at Oberlin. His presentation was novel, as he projected on a screen pictures that he had taken of notables and interesting places.

E. C. Douglas, organist and director at St. Andrew's, then brought the second part of the evening's program, "Ancient Scales Now Living." He illustrated his talk with songs of his own composition, based on ancient scales. The choir of the Greek Orthodox Church of the Annunciation, directed by Thomas Regos, sang selections in the ancient modes. The choir of St. Andrew's also took part in the program.

ERIC FRANKER, Secretary.

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WRITE NOW!



FREDERICK EGNER

BY WILLIAM LESTER, D. F. A.
Fantasia in C major, unfinished organ work by J. S. Bach, completed and edited by Robert Leech Bedell. Duetto Chorus from Church Cantata No. 78, by Bach, arranged for organ by R. L. Bedell; published by Schuberth & Co., New York City. Badinerie from Suite in B minor for flute and strings, by Bach, transcribed for organ by Robert L. Bedell.

Three Bach pieces excellently treated by a young native composer of unusual promise. The Fantasia, a work showing real beauty, is exceptionally fine Bach—there can be no higher praise! How much creative labor has been contributed by the editor there is no evidence to show in the music itself—high praise for Mr. Bedell! This matters little—what is important is that we have a splendid work for organ made available. The Duetto is more commonplace, on the long side, and of the Kappellmeister type. The crystalline roudades of the last title are familiar from performances of the beloved orchestral suite in its original form. This excellent new transcription will make it effectively available in the organ repertory. Its light, airy cheerfulness will make it more than welcome.

Three Pieces from Harpsichord Suites, by G. F. Handel; arranged for organ by Harry Wall. Cradle Song, for organ, by G. O'Connor-Morris; published by Novello & Co., Ltd., London.

The indefatigable Mr. Wall has taken three choice selections from the works by Handel for the harpsichord and transmuted them by his expert touch into effective essays in the idiom of the organ. The three pieces chosen and now available in this publisher's usual excellent format, are Almain (Suite No. 9), Sarabande (Suite No. 16) and Jig (Suite No. 14). All are interesting to play and hear. The new dress does no injury to the music—if anything it enhances it!

The Cradle Song is the usual melodious lullaby—but marked by better craftsmanship than most of its competitors.

St. Paul Church for C. A. Jensen.

C. A. Jensen of St. Paul, Minn., director of the Macalester College conservatory of music, has been appointed organist and choirmaster of St. Mary's Episcopal Church, St. Paul. He assumed his duties at the church Oct. 1.



FREDERICK EGNER, SIXTY YEARS AT CHURCH, IS DEAD

Frederick Egner, for nearly sixty years organist of the First German Presbyterian Church of Orange, N. J., died the night of Sept. 27 at the age of 75 years. He was the oldest organist in the Oranges. Mr. Egner was formerly secretary of the Half-Dime Savings Bank of Orange and one of the city's most respected citizens.

Mr. Egner was born in Orange. When he was 13 years old he began his musical studies under J. O. B. Harrison, for many years organist of St. Mark's Episcopal Church. He also received training in piano, violin and harmony from the Rev. Dr. Herman C. Gruhnert, who for half a century was pastor of the church served by Mr. Egner and who was an accomplished musician. In 1896 Mr. Egner became a member of the Haydn Orchestra of Orange and played first violin for thirty years.

On Jan. 3, 1929, Mr. Egner's fiftieth anniversary at the First German Presbyterian Church was celebrated with a banquet and he was presented with a check for \$500. Mr. and Mrs. Egner celebrated their golden wedding anniversary in May, 1937.

Mr. Egner was a member of the American Guild of Organists and he was one of the charter members of the National Association of Organists.

Surviving besides Mrs. Egner are a son, Frederick A. Egner, and three daughters—Mrs. Louis N. Anderson, Mrs. Carl H. Diefenbacher and Mrs. Robert G. Freytag, all of Orange.

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- "With Candles Bright" (Adult & Jr. Choirs)..... Charles Black
- "A Christmas Folk Song"..... H. Wheaton
- "Let Carols Ring" (Swedish)..... Charles Black
- "While Joseph Slept" R. E. Marryott
- "Christmas Lullaby" M. G. Clark
- "The Lonely Shepherd"..... Charles Black
- "Hail to the King of Glory"..... Frances McCollin
- "To Bethlehem" David McK. Williams

MEN'S VOICES (T.T.B.B.)

- "Now is the Time"..... Arthur Laubenstein
- "Four Slovak Carols" arr. Kountz-Holler
- "Christmas Eve Song" Jacob Handl
- "Good King Wenceslas" arr. Alfred Greenfield
- "I Hear Along Our Street"..... Hugh Mackinnon
- "How Far is it to Bethlehem"..... Geoffrey Shaw

WOMEN'S VOICES

- "The Presentation" (S.S.A.A.)..... G. K. Sanford
- "A Joyous Christmas Song" (S.A.B. or S.A.)..... arr. Clarence Dickinson
- "Christmas Nocturne" (S.S.A.)..... E. S. Barnes
- "Stars over Nazareth" (S.S.A.A.)..... Charlotte Lockwood
- "Cradle Hymn" (S.A.) Kopp, arr. Runkel

ORGAN

- Postlude on "Divinum Mysterium"..... Miles Martin
- Prelude on "Winchester Old"..... Alfred Whitehead
- Christus Advenit Garth Edmundson
- O Little Town of Bethlehem..... W. H. Oetting
- Silent Night Charles Black
- Rhapsody on a Christmas Choral..... Mark Andrews
- Fantasia on "Adeste Fideles"..... Geoffrey Shaw
- Choral Prelude "As with Gladness"..... C. P. Cowell
- Choral Prelude "Once in Royal David's City"..... C. P. Cowell

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1938

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WEDNESDAY, 26TH SEPTEMBER, 1938,

VIRGIL FOX

of Baltimore, U.S.

Lincoln Minster
ORGAN RECITAL

VIRGIL FOX
Foremost Organ Recitalist
WEDNESDAY, 26TH SEPTEMBER, 1938

Durham Cathedral.

ORGAN RECITAL

MR. VIRGIL FOX
WEDNESDAY, 7th SEPTEMBER, 1938
AT 3.30 P.M.

LONDON, ENGLAND,
The Daily Telegraph and Morning Post, Sept. 27, 1938.

VIRTUOSO ORGANIST VIRGIL FOX'S RECITAL

Virgil Fox, a young American organist, displayed astonishing virtuosity at St. John's Church, Holland-Road, last night . . . This was as brilliant and complete an exhibition of footwork as anyone could wish to hear . . . His subtle, elusive registration was very effective in impressionist pieces by Tournemire and Dupré. Bach's big G minor Fugue and Franck's A minor Chorale were done in a bold, straightforward way . . . gifted player . . . J. A. W.

CAMBRIDGE, ENGLAND,
Cambridge Daily News, August 9, 1938.

AMERICAN ORGANIST'S RECITAL BRILLIANT PERFORMANCE AT KING'S

That brilliant young American organist, Mr. Virgil Fox, of Baltimore, gave an organ recital in King's College Chapel on Sunday evening.

The programme opened with the first movement of Handel's fourth concerto in F, with a daring cadenza in which the full power of the organ was used.

Perhaps the most attractive performance of the evening was the vivace from Bach's Trio-Sonata in D minor, its complicated passages emerging with the utmost clarity (no easy task in the resonant building), thanks to perfect rhythm and phrasing, and judicious registration. Mr. Fox's pedal phrasing, in particular his staccato, puts most organists to shame.

There followed two choral preludes by Bach, beautifully played, and the great G minor fugue, commendably slow in tempo and with superbly constructed climaxes. The remainder of the programme included pieces by Tournemire, Dupré, Franck, Reger, and Widor; the most remarkable was an extremely brilliant and difficult pedal-study by Middelshulte on the theme of

Bach's "Wedge" fugue. This tour de force moves at astonishing speed and includes many 4-part and one 5-part chord for pedals alone. It was very effective and breath-taking.

Mr. Fox is certainly to be reckoned among the most accomplished organists of the day. His technique is flawless, his choice and control of registration quite outstanding. . . .

LINCOLN CATHEDRAL,
The Lincolnshire Chronicle and Leader, Sept. 10, 1938.

CATHEDRAL CHIMES

Music lovers from as far afield as Birmingham came to Lincoln on Monday evening to hear the organ recital in the Cathedral by Mr. Virgil Fox, the celebrated American organist. Readers will be particularly interested to know that he played every item of his brilliant recital entirely from memory . . . Mr. Fox opened his programme with the first movement from Handel's Concerto in F, in which he most effectively contrasted the tone-colours of various solo stops . . . We were very fascinated by a

little composition by Marcel Dupré "Fileuse" which followed Reger's "Consolation", and then Mr. Fox positively thrilled us with a masterly performance of Cesar Franck's Chorale in A minor. The finale was particularly grand. Mr. Fox then gave a remarkable display of his skill as a virtuoso by playing a pedal solo by Middelshulte, etc. And after a short impressionistic study by the American composer McAmis, he concluded his recital with a brilliant performance of the Allegro Vivace movement from Widor's Sixth Organ Symphony.

LINCOLN (continued)—
from *The Lincolnshire Echo*, Sept. 6, '38.

VIRTUOSO OF THE ORGAN VIRGIL FOX AT LINCOLN

Virgil Fox, celebrated American organist, gave a recital in Lincoln Cathedral last night. Mr. Fox has at the forefront of his technical accomplishments a remarkable mastery of diminuendo, least ostentatious but perhaps rarest of organist's qualities. Several of the smaller pieces he played, particularly the rarely heard "Communion" by Tournemire, were essays in quiet

restraint. Bach's great fugue in G minor also called forth from the organist a masterly economy of volume, though no attempt was made to dramatize it . . . Brought his recital to a brilliant climax.

DURHAM CATHEDRAL,
Durham County Advertiser, Sept. 9, 1938.

STIRRING ORGAN RECITAL U. S. A. ORGANIST AT DURHAM CATHEDRAL; VIVID CONTRASTS IN VARIED PROGRAMME

Writing for Virgil Fox for the American Press we should employ such words as "colossal", "stupendous", "magnificent". This genius of the organ, born May 3, 1912, flashed across Durham, so to speak, on Wednesday night and took a large audience by storm in the Cathedral. He brought out all the possible notes of the giant organ, and crashed them through the nave and aisles in a most amazing exhibition of organ playing. It was not hard to realize that Fox is today regarded as among the great

Virgil Fox is organist of Germany cathedral of Bach St. Thomzig being Dr. Wilhelm persons heard the Saturday Morning

His European many and the British appearances in Old most renowned

Since return to States and in the accompanying Europe ret second time to Amer

Virgil Fox depart Organ at the Privat organist of Baltimore.

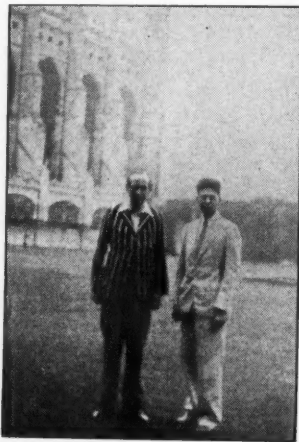
N. B. Notices from London, in New York

organists of the world. Fox's of the Department of Organ was in Peabody Conservatory in Baltimore is a typical young American impressionist speech and figure, and has whom remarkable personality.

HIS AUTOGRAPH. After his recital many people crowded him at the foot of the steps of the organ loft, offering their congratulations and seeking his autograph which he so readily gave. One of the most wonderful performances of the recital was Mr. Fox's playing of



At Leipzig with Gunther Ramin



With Boris Ord, King's College Chapel.



With Conrad Eden of Durham, where Purcell was once organist.



At "Father Willis" Organ, Lincoln Cathedral

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EUROPE for VIRGIL FOX

Virgil Fox is an organist outside many publicly in the St. Thomas (the first Dr. Willhulte). 3,000 heard the Friday-Motette and 17, 1938. Europe many, France, the British concert appearances in Old World's renowned

he returns in 1933 he played on the 48 United and in the accompaniment of Europe returns this time to America.

Virgil Fox department of at the Sanctuary and is of the Church, ore.

from London, not yet arrived New York for Diapason.

World. Fox's "Fileuse", and the re- of Organ was interested to learn that try in Baltimore had been so American impressed by it. M. Dupré, and has whom he is personally ac- tivity. would, he said, be glad to PH. After crowded appreciated. the steps of CONTRASTS. The ar- their content of the programme at g his auto Cathedral was particularly gave. Quoting in view of the light and performance of the contrasts. Fox's play fingering seems almost



organ, where Wm. Byrd was organist



In Leipzig with Mr. and Mrs. Gunther Ramin.



At Cambridge



With Dr. Gordon Slater, organist of Lincoln.

Motette in der Thomaskirche

Freitag, den 16. September 1938, abends 6 Uhr

Orgel: Johann Sebastian Bach (1685-1750; Thomaskantor seit 1723):
Fantasie und Fuge g-moll

Vorgetragen von Herrn Organist Virgil Fox-Baltimore, USA, als Gast

BERLIN

Dom-Vesper

Orgel: Virgil Fox (Baltimore, U.S.A.)

Freitag, den 23. September 1938, 20 Uhr

3. Abendmusik in St. Marien, Lübeck
Mittwoch, 21. September 1938, 18.30 Uhr

An der großen Orgel: Virgil Fox, Baltimore U.S.A.

supernatural, and was in itself evidence of the time that Fox spends daily at the keyboard.

BEYOND DESCRIPTION. The grandeur of this music was beyond description. It was breath-taking. Few could have believed that the organ had such amazing power and range. And, to end, the great music of Widor filling the vast cathedral with its majesty, a fitting climax to a recital that will never be forgotten by those who braved the heavy rain and swelled the audience.

DEAN'S PRAISE. For just over an hour the recital lasted and then we heard the voice of the Dean (Dr. Arlington): "We will be glad to offer a word of thanks to Mr. Virgil Fox for the great pleasure he has given us this evening. I think that even the most unmusical person present, by which I mean myself, could hardly have failed to be impressed by the brilliance of his execution and by the wonderful range of expression which he drew out from the organ". . . .

LUBECK, GERMANY.
BUXTEHUDE CHURCH,
Lubecker Volksbote, Sept. 22, 1938.

EIGHTH ABENDMUSIK IN ST. MARIEN, THE AMERICAN ORGANIST, VIRGIL FOX, AS GUEST

The next-to-the-last festival hour of this year's cycle of evening musicales at the Marienkirche was given by the American organist, Virgil Fox, from Baltimore. His program contained works of modern German, French, and American composers. Mr. Fox quickly acquired command of the technical lay-out and color possibilities of our magnificent organ; he displayed them in the chordal splendor of Karg-Elert with effectively planned registration. From the very beginning of this opening number, there was evidence of a pronounced, deep musical temperament of commanding artistic resources. With virtuoso bravura and clear thematic delineation, Fox mastered the music-box colors of the "Scherzo" from the second of the six symphonies of Vierne. By utilizing Gregorian melodies, Tournemire composed his

"L'Orgue Mystique" in which we heard in the arresting, colorful "Communion" a characteristic piece of romantic organ art. The idiomatic performance of Reger's "Consolation" **SHOWED DEEP UNDERSTANDING OF THE STRONG NATURE OF THIS GERMAN MUSICIAN.** With the "Roulade" of Seth Bingham we became acquainted with an **EFFECTIVE EXAMPLE OF AMERICAN ORGAN COMPOSITION**; in this number the player's art of color mixture and technical virtuosity was amply demonstrated. The serious content of Cesar Franck in his "A minor Chorale" enabled Virgil Fox, in closing, once again to reveal his remarkable virtuosity and technical finish. The public followed the performance of this master organist with intense interest.

DR. PAUL BULOW.

LEIPZIG, GERMANY.
BACH ST. THOMASKIRCHE
Leipziger Neueste Nachrichten, Sept. 18, 1938.

GAST-ORGANIST IN DER THOMANER-MOTETTE

In the Thomaner-Motette we learned to know an American organist who, in spite of his youth, has won a great name in the

American Church in Paris
63-65 Quai d'Orsay.
ORGAN RECITAL
by
VIRGIL FOX
SUNDAY, SEPTEMBER 25, at 9 p.m.
(Dimanche le 25 Septembre à 21 heures)
PROGRAM

United States. With his performance of the G minor Fantasie and Fugue, Virgil Fox demonstrated a typical example of the present Bach conception in English speaking countries. On a romantic, shimmering background, the light reflections of which changed in rapid succession, he built the composition impeccably clear, virile, and gripping. The superior technical power and the passionate temperament of the artist were shown again in the Toccata of Karg-Elert. The powerful and individually stamped piece gave the distinguished player all possibilities to reveal himself as an unsurpassed virtuoso.

DR. WALDEMAR ROSEN.

From Leipziger Tageszeitung,
Sept. 18, '38.

EIN AMERIKANISCHER, ORGANIST
Gastspiel in der letzten Thomaner-Motette

In the final Thomaner-Motette we heard a representative of the young American organ generation, Virgil Fox. With a performance of the Fantasie and Fugue of Bach he not only gave the "Genius Loci" the deserved color but demonstrated also his musical conception, and **AT THE SAME TIME SHOWED HIMSELF NOT ONLY A SCHOLAR BUT ALSO A PERFORMER WHOSE PLAYING REVEALED AN UNDERSTANDING OF THE INNERMOST SECRET OF THE ART OF BACH**, and an unusual command of all technical problems . . . In the choice of color combinations and phrasing there was shown also a musical insight linked to romantic ideals. This was particularly effective in the closing Toccata, which the guest artist played with splendid virtuoso revelation.

WILLY STARK.

NEUE LEIPZIGER ZEITUNG
Amerikanischer Gast an der Thomas-Orgel. Sept. 19, 1938.

In the Thomaner-Motette Virgil Fox demonstrated a remarkable technical training **AND AT THE SAME TIME A STRONG FEELING FOR THE SPIRIT AND STYLE OF THE CANTOR OF THE THOMAS KIRCHE.**

THE DIAPASON

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CHICAGO, NOVEMBER 1, 1938.

TESTS HERE AND ABROAD

Increasing interest in the examinations of the American Guild of Organists makes it timely to note that this interest actually is worldwide. It is also worthy of the attention of all who have won A.G.O. certificates and those who aspire to them that a comparison, made in England, of the Guild and the Royal College of Organists tests, leads to the statement by those who have made it that the American standards are quite as high in nearly every respect as those of the British examination and that in some respects the A.G.O. examiners are more exacting.

The test questions, examiners' reports and "workings" of the Guild tests, as published in THE DIAPASON earlier in the year, have been made the subject of a study by a staff contributor to *The Musical Times* of London who writes under the pen name of "Piccolo." His analysis and the conclusions he reaches are reproduced on another page of this issue, condensed from an article which covers two closely printed pages. We reprint this as matter that will add to the enlightenment of those interested in our examinations. The comment of the writer on the importance of general knowledge, aside from technical musical knowledge, is apt. He says truly that "nothing is more fatal to his [the organist's] prestige, and therefore in the long run to his work as a professional musician, than a reputation for being an ignoramus on every subject but his job." His final paragraph also arrests attention when he states that "the organist has long been the backbone of the musical life of this country [England]" and that "the fully qualified organist can, as a musician, give his fellow professionals a start and beating," thanks to the wisdom of those who framed the examinations.

THE ANDANTINO AN ANTHEM

Edwin H. Lemare's appealingly sweet Andantino in D flat has attained its third incarnation, having been transformed into an anthem. No doubt it will be heard henceforth in many churches which are devoted to that type of music. This—shall we say immortal?—piece thus returns to the fold, as one might express it. For many years a popular recital number and heard throughout the land on Sunday mornings as a prelude, it lost its religious standing when it was set to words by a clever popular song writer and became "Moonlight and Roses." But what it lost in class it gained a hundredfold in popularity, as Mr. Lemare testified during his lifetime, for the royalties he received for the song were many times the returns that came from publication of the original organ solo. In the series of interesting reminiscences Mr. Lemare wrote and which were published in THE DIAPASON shortly after his death he gave us the history of

the Andantino. It is doubtful whether he ever imagined that, purified, redeemed and shriven, his melodious piece would return to church, glorified into an anthem under the title "His Spirit Is Nigh."

Some fifteen years ago THE DIAPASON told the sad story of a New England organist who came in for criticism from some of the parishioners who recognized in the prelude the ditty "Moonlight and Roses," and never knew that it was being played in its original form as the Andantino. Wise organists then and there dropped the composition from their church repertoire as being the sort of meat that would offend a brother. Now it can take its place with "Goin' Home" and many other things on whom popularity had the same effect that it has on so many human beings whom it makes too familiar to retain the respect of their fellows.

Wesley must have been right, when he said: Why should the devil have all the good tunes?

THE TEMPTER IN ENGLAND

The theater organist is by no means an extinct specimen of the fauna of musical art in England, as has been noted by Dr. Macdougall in his articles. In fact, a question that vexed many an organist some fifteen years ago in this country now confronts our brethren across the Atlantic. It is interesting, therefore, to read in the September issue of *The Musical Times* the first of a series of articles by a contributor under the title "To Be or Not to Be a Cinema Organist." The two pages which make up the first installment constitute a frank discussion of the good and the bad points. The writer begins by saying that "these notes are primarily intended for the information of church organists who are interested in cinema work" and proceeds to explain that "much depends on the temperament of the individual." As for the rest of the story, it might as well have been headed: "How to go about to sell your organistic soul." The writer proceeds thus:

It is highly necessary in this work to "go the whole hog." Musically you must be born again if you have received a first-rate training. If you are self-taught, delight in dance music and play the piano in a dance band, you will probably find little trouble in adapting yourself. But the man I have in mind in writing these articles is the church organist, good at his job but unable to live on his salary and teaching. Such a man may be excused for turning to cinema work for improved circumstances, and some, no doubt, will, as in the past, be successful. Unless, however, he is in monetary straits I would advise no serious young man with a chance of a "straight" musical career ahead of him to think of cinema work.

And again:

No longer is it sufficient to be a good player. Indeed, what is meant by "good" playing is now definitely classed as "bad" in cinema circles. The person most in request seems to be the jazz pianist who has practiced a few times on a unit organ and has simply transferred his jazz playing *en bloc* to the organ, with an occasional pedal note *obligato*. You are expected to emerge fully fledged, a "star" player of interludes in a style with which you are probably unfamiliar and which in any event you detest.

Later on comes this candid picture of the degradation apparently demanded and the skill that must be acquired to attain this degree of successful degradation:

The popular heroes appear to be strumming partly by ear and producing sounds which to the uninitiated have little connection with music. Never mind how inane it sounds; remember the great British public adores it.

But don't delude yourself that you could do it; you couldn't. It takes years of practice to produce just that particular brand of bad playing.

Yes, to win recognition and financial reward in some lines you must be "born again." Or should one say: "You and your ideals must die in exchange for

a profitable market for your digital skill?"

But there are some encouraging statements in the picture. Continuous use of the *glissando* is now falling into discredit, the writer says, and the vox humana "seems to show signs of dying out."

Letters from Our Readers

Enjoys Features and News.

Springfield, Ohio, Sept. 20, 1938.—Dear Mr. Gruenstein: I like many departments of THE DIAPASON: Free Lance column, Dr. Thompson's reviews of music, up-to-date reporting of organ news such as the Hammond trial, monthly recital programs, and, not the least, your editorials. Best wishes.

MRS. WARREN THRASHER.

Not Dull or Academic Contributions.

Louisville, Ky., Sept. 19, 1938.—Dear Mr. Gruenstein: * * * May I repeat sentiments previously expressed to you, appreciative of the high order of your work as editor of THE DIAPASON? You are making an important contribution to the organ world, and are exerting great influence. And you are doing it in an interesting—and not a dull, academic—way. My sincere compliments!

Sincerely yours,
W. LAWRENCE COOK.

"Water for a Thirsty Land."

Danville, Ky., Sept. 22, 1938.—THE DIAPASON, Chicago, Ill. Gentlemen: I always look forward to the arrival of THE DIAPASON as a sort of "water for a thirsty land." * * * Best wishes for the continuance of this fine periodical.

Cordially yours,
THEODORE HUNT,
Music Department, Center College.

Enjoys Handling of News.

Standish, Maine, Sept. 9, 1938.—Dear Sir: * * * I can't begin to tell you how much enjoyment I get out of THE DIAPASON. The articles are well written and are worth reading. The Hammond article was exceedingly fine.

Very truly yours,
RALPH E. CARVER.

Popular in This Household.

Youngstown, Ohio, Sept. 2, 1938.—My dear Mr. Gruenstein: I read your magazine carefully each month and find it very valuable. It is so popular in my household that we have a struggle each month to see who will read it first. I like, particularly, Dr. Macdougall's "Free Lance" column and Dr. Diggle's and Dr. Thompson's columns on new music. Always there is something of value on the editorial page and the accounts it contains from time to time of the various organs, new and old, are of real value. * * *

Very sincerely yours,
HENRY V. STEARNS.

Quoted by California Travelers.

Los Angeles, Cal., Oct. 10.—Friend Gruenstein: I continue to look forward to receipt of THE DIAPASON every issue. In a course of each season I meet dozens of tourists—many of them organists from "far and wide"—usually with quotations from your paper. Good wishes!

RAY HASTINGS.

Monthly Inspiration Offered.

Maplewood, N. J., Oct. 13.—My dear Mr. Gruenstein: * * * THE DIAPASON is growing in strength and achievement and is always an inspiration when it comes monthly. My appreciation of your splendid work.

Very sincerely,
GERTRUDE H. HALE.

Richmond Organist Honored.

Mrs. Conway H. Gordon, who celebrated her twenty-fifth anniversary as director of music at the Second Presbyterian Church of Richmond, Va., and her fiftieth year as a church organist, was honored by the congregation of the church late in September. The Rev. William E. Hill, D. D., retiring pastor of the church, and the Rev. Fred V. Poag, acting pastor, both paid tributes to her loyalty and spirit of cooperation at the morning service, Sept. 25. A basket of flowers and a handsome bag were presented her by the congregation as a token of appreciation.

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Nov. 1, 1913—

At the opening services of St. Thomas' Church, New York City, the new Skinner organ was heard for the first time, with T. Tertius Noble at the console.

Details concerning the huge organ just completed in the Jahrhundert Halle at Breslau, Germany, were given to THE DIAPASON by Wilhelm Middel-schulte. The new instrument had 187 speaking stops and a total of 15,120 pipes.

The contract for a four-manual for the Fort Street Presbyterian Church in Detroit was awarded to the Wangerin-Weickhardt Company. N. J. Corey was the organist.

The large Pitt Theater in Pittsburgh inaugurated its Hope-Jones organ Oct. 25 and 26 and Robert Hope-Jones was guest of honor at a dinner to mark the event at the Duquesne Club Oct. 25.

A four-manual built by Austin was dedicated in the First Presbyterian Church of Nashville, Tenn., with Edwin Arthur Kraft at the console.

Dr. Orlando A. Mansfield, then at Wilson College, Chambersburg, Pa., gave two recitals Oct. 4 to open the Möller four-manual at the college.

James T. Quarles, a well-known St. Louis organist, then at the Lindell Avenue Methodist Church, was engaged as organist of Cornell University, Ithaca, N. Y.

Pietro A. Yon gave the inaugural recital Sept. 30 on a four-manual built by J. H. & C. S. Odell & Co. for St. Joseph's Church, Albany, N. Y.

TEN YEARS AGO, ACCORDING TO THE issue of Nov. 1, 1928—

A number of prominent organists were guests of the Skinner Organ Company at Princeton, N. J., Oct. 13 and heard the large new organ in the Princeton Chapel. A special train from New York and special cars from Philadelphia brought the visitors. The imposing array of artists who demonstrated the possibilities of the new instrument included Lynnwood Farnam, Chandler Goldthwaite, Charles M. Courboin, Rollo Maitland, Fernando Germani and Ralph W. Downes. The organ is one of eighty-six registers and more than 6,000 pipes.

Casavant Freres were commissioned to build a five-manual organ for the magnificent Royal York Hotel, Toronto.

The Skinner Organ Company was engaged in reconstructing and enlarging the organ in Woolsey Hall at Yale University and the new specifications were presented. The Hook & Hastings Company had completed the reconstruction of its large organ in the First Church of Christ, Scientist, Boston—the Mother Church—and the stoplist of this instrument also was published.

Fernando Germani of Rome arrived in New York for an American tour and won the enthusiastic approbation of organists and critics with his playing in a series of three recitals Oct. 9, 12 and 18 at the Wanamaker Auditorium.

Memphis, Tenn., was selected as the convention city of the A.G.O. for 1929 at a meeting of the council of the Guild Oct. 8.

The important report of the committee on church music of the United Lutheran Church, of which the Rev. J. F. Ohl of Philadelphia was chairman, was published.

Palmer Christian gave the opening recital Oct. 21 on the four-manual Möller organ in the new edifice of the First Presbyterian Church of Chicago.

A four-manual Wicks organ was opened Oct. 14 in the new Immaculate Conception Cathedral at Springfield, Ill.

Death of Mary Turner Salter.

Mary Turner Salter, noted American composer, and wife of Sumner Salter, distinguished organist, died Sept. 12 in New York City, where Mr. and Mrs. Salter have been living since the former's retirement. Mrs. Salter had written more than 200 songs. She was 82 years old.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

A friend sends me a clipping, the report of a concert by the Louisiana State University Orchestra in Lausanne, Switzerland. R. de C. of the *Gazette de Lausanne* is the critic and is happy in his references to the performances of the group of young Americans, taking them just seriously enough. His review begins:

LOUISIANA STATE UNIVERSITY ORCHESTRA.

I believe I am not mistaken in saying that the word *bluff* is of American origin; if this is not true it might well be so. Last evening we had a performance offered with a smile of unshaken good humor by the Louisiana State University Orchestra, who gave an orchestral and vocal concert. At the outset their program announced them as "the most important symphonic orchestra in the United States, sixty-five executives." In the little city of Lausanne, of course, no one would have heard of an orchestra in New York called the "Metropolitan," or of one in Chicago or in Baltimore, or St. Louis and other American cities, who have a certain fame! But we were in the presence of the most important orchestra of the United States.

In a good-humored way the reporter "traverses the program" (as H. T. P. in the old days of the *Boston Transcript* used to put it), praising highly many of the students and concluding by saying that they give a most favorable impression of the young people of the American universities.

A handsome booklet of 150 pages summarizes Dr. Marshall Bidwell's seventy-seven recitals and lectures given during the 1937-1938 season in the hall of the Carnegie Institute, Pittsburgh, where he is organist and director of music. The annotations, written by Dr. Bidwell and taken in connection with the pieces to which they refer, amount to a history of organ music and its composers. If I had space I would quote the entire foreword to this valuable brochure, for it sets forth in a broad way—as I see them—the responsibilities of a recitalist aiming to interest as well as instruct the general public in music. Those who knew Marshall Bidwell ten or fifteen years ago, before he went to Pittsburgh, appreciated then his latent gifts and now rejoice in their fulfillment.

In playing the organ too many of us shut our ears and hear with our eyes. Legato then becomes something that we recognize by the special way the fingers and keys move up and down. We perpetually "kid" ourselves. We think we hear the sounds; we think our ears are active or, rather, that our intelligence, guided by the ear, is active, when the truth is that the fascinations of the printed notes have seduced us. We think in notes instead of in sounds.

It is somewhat strange that organists who work in large spaces, where resonance works up into an echo of two to five or six seconds, seldom seem to consider the excessive resonance as a problem in a successful performance. I remember talking with Vladimir de Pachmann, the pianist, about this. He said to me: "People consider me affected because when I seat myself at the piano I look about me and improvise a bit; I am testing out the auditorium to feel its resonance so as to adapt myself to it."

Let us analyze the effect of a four-minute echo on a playing of the first four chords of the "Old Hundredth" psalm-tune, key of G major, the order of harmonies being tonic, tonic, dominant, sub-median, the speed one second to a chord. The following diagram—most of us, by the way, hate diagrams!—may help:

First Second	Second Second	Third Second	Fourth Second
Ton	Ton	Dem	SubM

The double line represents the time the chord is held by the fingers; the

single line the prolongation of the chord as echo. Through the second second there is no discordance, but with the entry of the dominant at third second there is a strong harmonic disturbance between tonic and dominant, which lasts for two seconds, with an added disturbance between dominant and sub-median at the fourth second. Some people like this, but keep their acoustic self-respect by referring to it as "the cathedral roll."

While in Lucerne, Switzerland, this summer, like most tourists, I went to the cathedral to hear the daily organ recital. In 1905 I had heard Breitenstein in the church play his transcription "The Storm"; and though Breitenstein is dead, people still go to hear the piece somewhat as they go up Pilatus or the Rigi or get an afternoon's coffee at the Guetsch. His son, I understand, now plays the recital. The afternoon we attended the recital was at 6. The church was already giving a good imitation of the cold (ugh!) and dampness that come early in autumn in England and on the continent. There was a very small audience, possibly a discouragement for the player. The first piece was the "St. Anne's" Prelude and Fugue. (I do not understand why recitalists seldom play the Prelude; it is a fine piece of music, with a most interesting form.) The organ, like most of the continental organs that I have heard, is loud and coarse in tone and the cathedral has a long reverberation or echo. At the unexpected first (full organ) chord from the organ I nearly jumped out of my seat. The organ raged. The music was a mere muddle. Very likely at the console the player rightfully imagined he was giving us a fine performance on standardized lines. Like many of the large organs I have heard, the top notes in tutti lack melodic value, and in the Lucerne organ the bass overpowered the treble. The fugue was played a great deal too fast, which increased the confusion. It was altogether a most melancholy prelude and fugue. My wife and I silently folded our tents and stole away.

Has it been your experience that it is now easier than it was ten years ago to find good second altos among college girls? Ted Greene, more respectfully Edward Barry Greene, organist and choirmaster at Wellesley College, believes that the craze for crooning, which draws on a stock of sepulchral, grave, hollow and ghostly tones, has operated in just that way: it has lowered the voices of young women addicted to it.

Concerning Sigismund Lasar, to whom I have made one or two references in this column, Henry L. Mason has handed me two or three letters concerning Lasar from which I glean the following: Lasar was born in Hamburg, 1822, and died in Brooklyn, 1895. He was an old friend of Henry Ward Beecher, who had a high opinion of him as an organist and trainer of children's voices. He was also one of the early and consistent anti-slavery men.

One thing that both astonishes and disconcerts me when I go to church in England is that the churches seldom add the music in their hymn-books; they are strictly hymn-books, and not tune-books. I am astonished at the lack, because the congregational singing in England is more often than not excellent. I am disconcerted because I like to sing the hymn-tunes and resent the absence of the music; this especially is the case as the English tunes frequently are new to me. A letter written by that wise man, Lowell Mason, grandfather of Henry L. Mason, bears on this point. The letter, dated 1869, and referring evidently to a hymn-book that Lasar asked him to examine, runs on: "That the book is to contain no tunes is enough to condemn it, I think, as a book for public worship. For this purpose a book should contain both hymns and tunes, and the tunes attached to the hymns should invariably be sung with them."

"Elijah" at St. Bartholomew's, N. Y. Mendelssohn's "Elijah" was sung at St. Bartholomew's Church in New York City in October under the direction of Dr. David McK. Williams. The oratorio was divided into four parts and was presented at the evensong services Oct. 2, 9, 16 and 23.

ROY J. CREGAR



ROY J. CREGAR APPOINTED TO POSITION AT EASTON, PA.

Roy J. Cregar, of Hackettstown, N. J., has been appointed organist and director at the First Presbyterian Church of Easton, Pa. For the last five years Mr. Cregar has been on the faculty of Centenary Junior College at Hackettstown, and is leader of the glee club and organist at the daily chapel. For twenty-two years he served the Roseville Methodist Episcopal Church in Newark, N. J., as organist and director. He is a graduate of the Guilman Organ School of New York City and a member of the American Guild of Organists.

Recitals by Claire Coci Booked.

Claire Coci is to appear in New York at Calvary Episcopal Church, Thursday, Nov. 17, in Vernon de Tar's recital series at his church. On Dec. 13 Miss Coci will appear in Detroit at Orchestra Hall as guest soloist of the Orpheus Club, of which Charles Frederick Morse is the director.



WILLIAM H. BARNES

MUS. D.
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ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON

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Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York

HENRY OVERLEY

Head of Music Department,
Kalamazoo College
Organist-Choirmaster, St. Luke's Church

With the Free Lance Visiting in England and with the Scots

[Dr. and Mrs. Macdougall, who spent the summer abroad, returned on the Queen Mary, Oct. 3. This is the second of several interesting accounts of Dr. Macdougall's trip and of the organists he met and the organs he saw as he traveled in England, gathering new material and inspiration for his "Free Lance" column.]

By HAMILTON C. MACDOUGALL,
Mus. D., A.G.O., A.R.C.O.

Even if one's largest interest in life is music one can't travel far in Great Britain without being taken aback by differences from the same things at home in ordinary matters. The speech is more troublesome than you would imagine, the trouble arising in a great degree from inflections rather than from pronunciations. In the first week an American finds that he can neither understand easily nor be understood easily by the people he meets. A large percentage of all peoples, whatever their nationality, do not open their lips when speaking; to this add rapid speech and you have the two factors that make for confusion. After you can make yourself quickly comprehended by the English and after they are able as quickly to understand what you are trying to say—that is in about a week—you will discover that in business and ordinary social contacts the British are quite as polite as we Americans.

Americans are inclined to smile at the numerous "thank you's" that one picks up in a day's shopping or traveling. The British evidently believe in the old social command, "speak when you are spoken to," and this is the reason for the use of "thank you" when there is hardly anything really applicable. For example: You have made a purchase; the shopman asks: "Something more today?" You reply: "No, thank you"; to which the shopman says "Thank you," and this reply always amuses Americans. By dint of ceaseless repetition this becomes "kee-yoo," spoken quickly.

Small cars are numerous; this comes about because the tax on cars is \$5 per horse-power. There is very little honking on the streets in Great Britain or on the continent; cars are driven fast and the traffic is controlled by policemen with very little gesture. In Great Britain the officer's open palm stops you; in Paris the white baton of the officer is pointed straight up to stop you and dropped for you to go.

Mustaches are not uncommon and in Scotland we often noted full beards, and flower gardens are everywhere, even in poor neighborhoods; in Ventnor (Isle of Wight) we noted baskets of fresh flowers encircling the lamp-posts. Flower sellers on the streets usually have a large stock and prices are low; if you have sixpence in your pocket flowers for the dinner table are easy. In Scotland front doors are protected from the hot sun by heavy hangings; this is also found in London. You are asked at dinner if you will have your coffee "white or black," and coffee is always 6d or so extra. A sea-turn in a New England coast town becomes an east-haar in Scotland. We might well adopt one thing that is common in British cars—the arrangement for sliding open a part of the roof to admit sun and air; especially is this excellent in the big touring busses.

I might speak of the roads, of the English or Scotch food, contrasting it with French or Swiss cooking, of the housing, of the railways and travel—but I must get on with my job.

From the adorable lake district our next jump was to Lytham (pronounced "Li-tham," i as in it, and th as in this). We wanted to have a short visit with James T. Lightwood, the author of "Hymn-tunes and Their Story," who had critically read for me my manuscript on "New England Psalmody from 1620 to 1820"; we would then be near Blackpool, the celebrated seaside resort, and in a few hours could get to Liverpool, where Ellingford and the St. George's Hall organ were on our minds. There were also the builders,

WITH THE "FREE LANCE" ON HIS TRAVELS ABROAD



THIS PICTURE, TAKEN IN BRISTOL, England, in the course of the travels of Dr. Hamilton C. Macdougall, staff contributor to THE DIAPASON, shows four men prominent in the organ world. Reading from left to right they are:

Arthur George Colborn, composer and organist; Ralph Morgan, organist of the Church of St. Mary Redcliffe; Dr. Herbert W. Hunt, who is the organist of the Bristol Cathedral, and Dr. Macdougall.

Rushworth & Dreaper, Liverpool, who had done work on the organ at St. Michael's, Cornhill, London, for Dr. Harold Darke; he had told me about them and I wanted to see and hear the instrument. After getting to Liverpool I heard that in Anfield, St. Margaret's Church, where George William Henry Faulkes (1863-1933) was organist for forty-eight years, there was a fine Hill organ (1873). Faulkes was a prolific composer for the organ, though a search of the October DIAPASON disclosed only one of his compositions in the programs.

It was a three and a half hours' ride to Lytham and we found quarters in the Clifton Arms, one of the most beautiful of hotels—new, modernistic, but not too expensive. We had tea and a walk with Lightwood, making arrangements to meet the next day in Liverpool. In the evening Mrs. Macdougall and I found our way to Blackpool; seven miles of golden beach, crowds of people, noises of all the kinds known to man; never again! Lytham is as clean and beautiful a seaside town as we found anywhere. The British have to perfection the art of preparing their pleasure towns for refined people; Lytham, Filey, Scarborough—all beautiful; but Blackpool? No.

Next day we were in Liverpool (Exchange Railway Station Hotel, very comfortable), where we were joined by Lightwood; he and I went to the James Smith & Son's music warehouse on Lord street to hear an exhibition of the Everett Orgatron by W. Marcus Benbow, A.R.C.O., L.G.S.M., A.T.C.L., professor of organ and harmony at Liverpool School of Music, and (as I afterward found out) organist and choirmaster of Faulkes' old church. Mr. Benbow is a gifted musician and displayed the Orgatron in various styles. Some of the soft stops I thought of much beauty and well adapted to soft voluntaries; I did not find the forte effects pleasant to the ear, but it seemed to me that a fair test of such an instrument could be made only in the auditorium where it was to be used.

Lightwood went back to Lytham after the Orgatron had been heard. Later Mrs. Macdougall and I were taken by Mr. Benbow to St. Margaret's, a short tram ride; there we had the pleasure of meeting Canon W. J. Sexton, M. A., L.Th., B.D., rector of St. Margaret's. Canon Sexton showed us the Faulkes memorial tablet and spoke warmly of Faulkes' devotion to the music of the church.

The Hill organ pleased me very much; I thought the tone was remarkably fine, luscious, varied, powerful where power was desirable. There is a very fine Rushworth & Dreaper tuba of the best tuba type, resonant, pervading, powerful, but not noisy. Mr. Benbow played the Prelude and Fugue in F minor (Bach), a movement from a Faulkes Sonata and a Passacaglia in E minor (manuscript) of his own. Of course, the church was empty and the

ments that a musician might feel. In addition Rushworth & Dreaper devote themselves to the creature comfort of music-lovers, teachers and pupils in their tea-room, a delightfully planned and beautifully furnished restaurant; through the hospitality of James Rushworth Mrs. Mac and I tested the service and dietetic value of the 12 o'clock-to-2 lunch; this lunch is a meeting-place for musicians and music-lovers. After a delicious meal we went through the Rushworth & Dreaper permanent collection of antique musical instruments under the chaperonage of R. Woan, organist and choirmaster of St. John's and St. James' Church, Liverpool. As our stay in Liverpool was very short the hearing of some of the notable organs of the firm was necessarily postponed until we were in London.

YEAR'S RECORD BY DR. KOCH AT CARNEGIE HALL, PITTSBURGH

The annual report on the organ recitals in Carnegie Hall, North Side, Pittsburgh, where Dr. Caspar P. Koch carries on a fine tradition established since Andrew Carnegie gave the building and organ to Pittsburgh, has been published in the form of a booklet containing the programs played by Dr. Koch. The season 1937 to 1938 was the forty-ninth in the history of recitals under the auspices of the municipality. For Dr. Koch it was the thirty-fifth season.

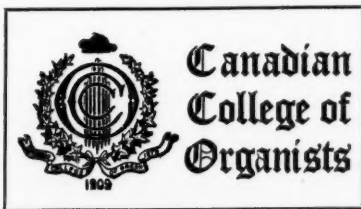
From Oct. 3, 1937, to June 26, 1938, thirty-eight recitals were given. A total of 423 compositions were performed. On the organ 237 compositions by 122 composers were played. Of these works 123 were originally written for the organ and 144 were transcriptions. For the purpose of extending the scope of the repertory and to lend variety to the programs the organist invited twenty-seven soloists, vocal and instrumental, as well as eight choirs to participate. Among the invited performers were three young organists, who played in the absence of the official organist—Homer Wickline, Valentina Woshner and Clyde English.

Following the Third Annual Organ Recital given on the twenty-fourth of May, 1938, featuring extemporizations in selected musical forms, by members of the Schlieder Scholarship Group, inquiries concerning classes in IMPROVISATION have been received.

Dr. Schlieder has set aside weekly class periods of four members each. Classes will start the latter part of October and terminate the latter part of May. The fee for the course will be \$90.00, payable in three equal installments in advance.

At the close of the first year, four members of the combined classes will be chosen to receive free scholarships for the three following years.

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Montreal Center,

The Montreal Center has issued a handsome leaflet announcing the program for the season. Eight events are listed to take place before the end of April. Those arranged for the early part of the season include:

Saturday, Oct. 29—Choral demonstration. Wilfrid Coulson, F.R.C.O., director of Ottawa Women's Choir, in First Baptist Church Hall.

Saturday, Nov. 26, 4 p. m.—Organ and choir recital. Choir under direction of John J. Weatherseed, F.R.C.O.

Wednesday, Jan. 4, 1939—Ladies' night.
Saturday, Jan. 28, 4 p. m.—Choral and organ program of compositions and transcriptions by Arthur H. Egerton, Mus. D., F.R.C.O. Choir of St. James' United Church, under direction of Hibbert Troop.

Saturday, Feb. 25, 4 p. m.—Organ recital at Trinity Memorial Church by Graham George, Mus. B., Miss Violet Balestreri, Mus. B., and Phillips Motley, B.A., A.C.C.O.

London Center.

The London Center met at Wong's Cafe Oct. 5. Ivor S. Brake presided in the absence of the president, Dr. F. T. Egner. T. C. Chattoe presented a gratifying report of the C.C.O. convention in Kitchener. The annual Christmas carol service under the auspices of the London Center will be held this year in St. Paul's Cathedral, in December. Preliminary plans were discussed and the date and leaders will be decided by the executive.

The London Center deeply regrets the passing of John Parnell Morris, who for years was a valued member of the center.

ETHEL L. MATTHEWS, Secretary.

Brantford Center.

At the opening meeting of the 1938-39 season of the Brantford Center, held Oct. 8 in the Central Presbyterian Church, last year's officers were re-elected as follows: Chairman, G. Veary; vice-chairman, A. G. Merri-man; secretary, Miss E. L. Muir; executive committee, Miss M. O'Grady, Mrs. J. F. Schultz, H. Jerome and G. A. Smale; auditor, T. A. Davison.

The meeting was well attended, several Galt members being present, and enthusiastic plans were made for a busy season. The feature of the evening was an interesting address by Dr. Charles Peaker, Toronto, who was accompanied by H. G. Langlois, also of Toronto, secretary of the Canadian College of Organists. "Bach, the Man," formed the subject of Dr. Peaker's address, in which he drew the attention of the members to the similarity of Bach and Handel. Though

the two old masters had never met, such a meeting had been arranged several times. Both were blind before their death, although Bach briefly recovered his sight before he died. Bach, Dr. Peaker went on, came by his great talents honestly, coming from an illustrious family of musicians dating back to 1400. There had been, prior to Johann's time, some twenty organists in the Bach family.

Following the meeting the social committee of the choir of Central Church served luncheon.

W. Wells Hewitt Speaks at Kitchener.

W. Wells Hewitt, F.R.C.O., organist and choirmaster of St. James' Cathedral, Toronto, spoke to the Kitchener Center at a recent meeting in St. John's Anglican parish hall. Speaking on "Choir Training," Mr. Hewitt reviewed the history of church music from the opening of the first school for that purpose by St. Augustine in the fourth century. He pointed out the pitfalls common to choirs and explained how to correct them. He also spoke on the training of boys' voices, a department in which he specializes.

W. R. Mason, president of the center, presided and urged all members to be regular in their attendance at meetings. Refreshments were served by the ladies following the meeting.

Served Her Church Fifty-Seven Years.

The death of Mrs. Franklin Meyer of Carlinville, Ill., Sept. 17, brought to a close a remarkable career on the organ bench. For fifty-seven years she had been the organist of St. Joseph's Catholic Church in Carlinville. Mrs. Meyer was born in Houston, Tex., a daughter of Colonel Burchard and Agnes Miller. Her parents were natives of Germany, coming to the United States before the Civil War. She was married to Franklin Meyer April 16, 1872. Mrs. Meyer is survived by her husband and two daughters—Mrs. Henrietta Scholl of St. Louis and Sister Angelica of the Order of St. Francis, Springfield—and a son, Alec Meyer, of St. Louis.

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Programs of Organ Recitals of the Month

Robert Oldham, New Haven, Conn.—Mr. Oldham, organist of the United Church, played the following program in a recital at his church Oct. 3 for the New Haven Chapter, A.G.O.: Sixth Symphony, Widor; Pastorale, Chorale Prelude, "Beloved Jesus, Here We Stand" (two versions), and Cathedral Prelude and Fugue in E minor, Bach; Prelude in E flat minor, d'Indy; "Ronde Française," Boellmann; Chorale Prelude, "O Wondrous Love" (a Southern folk hymn in the Dorian mode), Merrills Lewis; "Mr. Ben Johnson's Pleasure," Milford; Adagio (Third Symphony) and "Carillon de Westminster," Vierne.

Lawrence J. Munson, F.A.G.O., Brooklyn, N. Y.—A dedicatory program was played at the Second Evangelical Free Church on the afternoon of Sept. 25 by Mr. Munson, organist of the First Reformed Church. His offerings included: Chorale and Variations, Sonata 6, Mendelssohn; "Ave Maria," Schubert; Toccata and Fugue in D minor, Bach; "Marche Triomphale," Karg-Elert; "Song of India," Rimsky-Korsakoff; Norwegian Folk Melodies, arranged by L. J. Munson; "Jubilat Deo," Silver.

Mrs. Wilma Leamon, Cleveland, Ohio.—Mrs. Leamon played the following program at the Second Presbyterian Church of Portsmouth, Ohio, on the Kilgen three-manual, Oct. 17: Toccata and Fugue in D minor, Bach; Air for the G String, Bach; "On the Mount," J. Frank Frysinger; "In Paradisum," Dubois; Fantasia, Tours; "Ride of the Valkyries" and "Fire Magic" ("Die Walküre"), Wagner; Sketch, Schumann; Intermezzo, Rogers; Toccata, Fifth Symphony, Widor.

Gertrude H. Hale, A.A.G.O., East Orange, N. J.—In a recital Oct. 19 at Holy Trinity Lutheran Church Miss Hale played the following compositions: Prelude and Fugue, C minor, Bach; Chorale Prelude, Brahms; "Nun danket Alle Gott," Karg-Elert; "Dreams," McAmis; "The Rippling Brook," Gillette; Toccata, MacMaster.

Ernest A. Blick, Calgary, Alberta.—At the harvest festival held Oct. 16 in the Church of St. John the Evangelist (Anglican) Mr. Blick, organist and choir-master, played this program in a recital before the evening service: Toccata, d'Evry; Fantasia Overture, Garrett; Chorale Prelude, "Our Father in Heaven," Bach; Allegro in F sharp minor, Guilmant; Fanfare, Lemmens.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman's Sunday vesper recitals at the University of Redlands in November will be marked by the following programs:

Nov. 6—Suite in F, Corelli; Prelude, Kodaly; Three Chorale Preludes, Paul Fisk (first performance); Passacaglia and Fugue, Bach.

Nov. 13—"Missa Della Domenica," Frescobaldi; "Lied des Chrysanthem," Bonnet; Three Songs, L. P. Spelman (sung by Freda Rieka Green); First Sonata, Guilmant.

Wade N. Stephens, M. Mus., Salt Lake City, Utah.—Mr. Stephens recently has played the following programs in some of the daily recitals at the Salt Lake City Tabernacle:

Sept. 2—Chorale in B minor, Franck; Sarabande, Bach; Scherzo in E, Gigout; Finale, First Symphony, Vierne.

Sept. 5—"Harmonies of Florence," Bingham; Aria in E flat, Bach; Andantino from Pastorale in F, Bach; "Ride of the Valkyries," Wagner.

Sept. 6—Prelude and Fugue in G, Bach; Prelude to "The Blessed Damozel," Debussy; Intermezzo, Callaerts; "Silence Mystique," Edmundson; "Pieve Heroique," Franck.

Sept. 13—Concerto in D minor, Vivaldi; Bach; "The Little Shepherd," Debussy; Cradle Song ("Firebird" Suite), Stravinsky; Toccata ("Suite Gothique"), Boellmann.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—At the request of the family of President L. D. Coffman of the University of Minnesota and of the board of regents Mr. Fairclough, organist emeritus of the university, played at the funeral of President Coffman Sept. 26, giving a program of an hour in the Northrop Auditorium. His selections included: Adagio in D flat ("Consolation"), Liszt; Adagio from Fifth Sonata, Guilmant; Chorale Preludes, "Come, Sweet Death," "Hark! A Voice Saith All Men Are Mor-

tal," "I Call to Thee, Lord Jesus Christ," "Christ Lay in the Bonds of Death," "Jesu, Joy of Man's Desiring," and "We All Believe in One God, Creator," Bach; Sonatina from "God's Time Is Best," Bach; Sinfonia from "I Stand at the Gate of Heaven," Bach; Andante from Sixth Sonata, Mendelssohn; Largo in G, Handel; "Marche Funebre," Chopin.

In his half-hours of organ music at the Church of St. John the Evangelist Mr. Fairclough presented a Cesar Franck program Oct. 2 and a Bach program Oct. 9. On Oct. 16 he played: Fugue in E flat, Bach; "Carillon," Sowerby; Largo in E (from "Concerto Grosso" No. 12), Handel; "Benedictus," Reger; "Evening Chimes," Wheelton; Cantilena in F, Voris.

Gilman Chase, Chicago.—Mr. Chase, the new organist of the First Unitarian Church, was heard in a recital at Rockefeller Chapel, University of Chicago, Oct. 23, playing the following numbers: Fantasia in C minor, Bach; "O Gott, Du frommer Gott, Brahms; Cantilena, McKinley; Passacaglia from Symphony in G major, Sowerby.

Squire Haskin, Buffalo, N. Y.—In a recital Oct. 12 at the First Presbyterian Church Mr. Haskin, organist and choir-master of the church, played: Prelude and Fugue in C major, Bach; "Benedictus" and Fugue on the Kyrie, Couperin; Chorale Preludes, "I Call to Thee, Lord Jesus," and "Christians, Rejoice," Bach; Chorale Prelude on "Lo, How a Rose E'er Blooming," Brahms; Chorale in A minor, Franck; Pastorale, Roger-Ducasse; "Clair de Lune," Karg-Elert; Impromptu and "Carillon de Westminster," Vierne.

Hugo J. Gehrke, Chicago.—Mr. Gehrke played the first of a projected series of vesper recitals at Concordia Lutheran Church Sunday afternoon, Oct. 16, presenting the following offerings: "A Mighty Fortress," Faulkes; Chorales, "My Soul with Inmost Longing" and "Jesu, Joy of Man's Desiring," Bach; Fantasia in G minor and Fugue in G major, Bach; "Evening Bells and Cradle Song," Macfarlane; "Divertissement," Vierne; Andante Cantabile and Scherzo, Fourth Symphony, Widor; Toccata in F, Crawford.

Wilbur Held, Chicago.—Mr. Held was guest organist at the First Congregational Church of Brookfield, Ill., and played the following program Oct. 2: Largo, Handel; Presto (Concerto 10), Handel; "Sicilienne," Bach-Widor; Fugue a la Gigue, Bach; "Nun danket Alle Gott," Karg-Elert; "Clair de Lune," Karg-Elert; Scherzetto, Vierne; "Dreams," McAmis; "Romance sans Paroles," Bonnet; "Elfen," Bonnet; Concert Variations, Bonnet.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch's program for his hour of organ music at St. Paul's Cathedral on the evening of Oct. 31 was made up as follows: Maestoso, Allegro Agitato and Moderato Maestoso from Symphony in C minor, F. W. Holloway; "The Bells of Arcadia," Couperin; Aria, Seth Bingham; Fugue in G minor, Bach; Allegretto, Lucke; Allegretto Risolto, E. S. Barnes; "Pieve Heroique," Cesar Franck; Madrigal, Sowerby; Fanfare and Gothic March, Guy Weitz.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft's monthly recital at Trinity Cathedral on the evening of Nov. 7 will be marked by a program of compositions of Guy Weitz and will include the following works: Organ Symphony ("Regina Pacis"), "Mater Dolorosa" and "Stella Maris"; "Sicilienne," "In Paradisum," Symphonic Movement; Christmas Rhapsody on an Old Walloon Carol; Fanfare and Gothic March.

At his Sunday afternoon recital at 5 o'clock, Oct. 2, Mr. Kraft played: "Regina Pacis," from Organ Symphony, Weitz; Prelude on a Theme of Dedius, "All Glory Be to God on High," Garth Edmundson; Melodie, Tschaiakowsky-Kraft; "Meditation a Sainte Clotilde," Philip James; "Marche Triomphale," Gustav P. Hägg.

Edward H. Johe, Meadville, Pa.—Mr. Johe's initial recital of the college year at Allegheny College was played Sept. 25 and was in memory of Dr. Henry Ward Church, his predecessor at the college. The program included several of Dr. Ward's favorite compositions. It was as follows: Toccata and Fugue in D minor, Bach; Madrigal, Guilmant; Pastorale, Guilmant; Symphony No. 5 (Al-

legro Vivace, Allegro Cantabile, Toccata), Widor; Minuet, Boccherini; Sonata No. 6, Mendelssohn; Prelude to "Lohengrin," Wagner; "Grand Choeur," Dubois.

Theodore Hunt, F.A.G.O., Mount Hermon, Mass.—Mr. Hunt played the following program from memory in a recital under the auspices of the summer session of Westminster Choir College in the chapel at Mount Hermon Aug. 13: Variations on "My Youthful Days Are at an End," Sweelinck; Allegro from Fifth Trio-Sonata, Bach; "Legend of the Mountain," Karg-Elert; Canon in B minor, Schumann; Prelude and Fugue in B minor, Bach.

George William Volkel, F.A.G.O., New York City.—At his recital Nov. 14 at 8:30 p. m. in Emmanuel Baptist Church, Brooklyn, the second in the series of the season, Mr. Volkel will play this program: Tenth Concerto, Handel; Cathedral Prelude and Fugue, Bach; Chorale Prelude, "Kommst Du nun, Jesu, vom Himmel herunter," Bach; Pastorale in C minor, Bach; "Praise to the Lord" (Fantasia), Seifert; Third Chorale, Andriessen; Two Preludes on Ancient Themes, Edmundson; "Ave Maria," Bossi; Finale (Symphony 1), Vierne.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush, assisted by Richard Niver, pianist, played this program in a recital at the Joslyn Memorial Sunday afternoon, Oct. 16: Allegro Moderato, from Sonata in G sharp minor, Rheinberger; Ciacona with Variations, Karg-Elert; "Autumn Evening," Swinnen; "Sportive Fauns," d'Antalfy; "The Submerged Cathedral," Debussy; "Wotan's Farewell" and "Magic Fire Music," from "Die Walküre," Wagner.

John T. Erickson, Mus. D., A.A.G.O., New York City.—Dr. Erickson played a dedicatory recital Oct. 15 on the newly-rebuilt Hook & Hastings organ in the Swedish Methodist Church on East Sixty-second street. The church was packed and a loud-speaker was connected with the Sunday-school room, so that people could listen there. The program was as follows: Fantasia in G minor, Bach; Chorale Prelude, "In dulci Jubilo," Bach; "Angelus," Karg-Elert; Chorale Prelude, "Nun danket Alle Gott," Karg-Elert; Festival Toccata, Fletcher; "Matinale," Fletcher; "In Paradisum," Dubois; "Flat Lux," Dubois; Andante Cantabile, Fourth Symphony, Widor; Chorale Prelude, Otto Olsson; "Etude de Concert," W. Smith-John T. Erickson.

Paul Debourg is organist of the church.

Vincent E. Slater, Washington, D. C.—Mr. Slater has played the following in short recitals preceding the evening service at the Foundry M. E. Church:

Oct. 2—Prelude and Fugue in A minor, Bach; "Westminster Chimes," Vierne.

Oct. 9—"Come, Saviour of the Gentiles," Air in C minor and Fugue (Gigue), Bach.

Oct. 12—Chorale Prelude, "Sleepers, Wake!" "From God Naught Shall Divide Me" and "Our Father, Who Art in Heaven," Bach.

Oct. 16—Chorale Preludes, "The Cross, Our True and Only Hope," and "O God in Heaven, Look Down on Me," Cochrane Penick; Meditation on "Ah! Dearest Jesus," Dickinson; Toccata from Fifth Symphony, Widor.

Oct. 23—Chorale Prelude, "Saviour of My Heart," Brahms; Air from "Water Music," Handel; Finale from First Symphony, Maquaire.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—In his recital at Colorado College Oct. 4 Dr. Boothroyd played: First Movement from Sonata No. 1, Mendelssohn; Suite from Dioclesian, Henry Purcell; Allegretto from Symphony 7, Beethoven; "Coronach," Edgar Barrett; Overture to "Oberon," Weber.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin was invited to give a recital for the Texarkana Chapter, A.G.O., Oct. 17, at the First Congregational Church of the Texas city and presented a program made up as follows: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Alle Menschen müssen sterben" and "Es ist das Heil uns kommen her," Bach; Pastorale and Chorale Prelude on "In dulci Jubilo," Bach, arranged by Bedell;

Adagio Cantabile, Tartini; Sonata 2, Mendelssohn; "Abendlied," Schumann; Adagietto, Kurtz; "To the Rising Sun," Torjussen; Allegro from First Symphony, Maquaire.

Marcus Naylor, Warren, Pa.—Mr. Naylor played the following program in a recital at the First Presbyterian Church Sunday afternoon, Oct. 9: Overture, "The Magic Flute," Mozart; Sonatina from Cantata "God's Time Is Best" and Bourree from Cello Suite, Bach; Concerto in D minor, No. 7, Handel; "Abendlied," Sketch in F minor and Sketch in D flat, Schumann; Elevation, Dupré; Fantasia and Fugue on B-A-C-H, Liszt.

James E. Harper, Trenton, N. J.—Mr. Harper, organist at the State Street Methodist Episcopal Church, presented the following program in a recital before the A. G. O. Central New Jersey Chapter Oct. 3: Prelude and Fugue in G minor, Bach; Andante from Fifth Symphony, Beethoven; Scherzo from Second Symphony, Vierne; First Sonata (Allegro non troppo, Andante, and Allegro con Fuoco), Borowski; Gavotte, Dethier; "Carillon," Sowerby; "A Lovely Rose Is Blooming," Brahms; Toccata and Fugue in D minor, Bach.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner, who has resumed his recitals at the University of California, Los Angeles, presented the following program at his first Sunday recital, Sept. 25: Concerto in G major, Handel; Adagio Molto, from Sonata in C minor, Beethoven; Communion in E flat, Torres; "Finlandia," Sibelius; "Panis Angelicus," from "Messe Solennelle," Franck; Introduction and Finale from Sonata on the Ninety-fourth Psalm, Reubke.

For his noon recital Sept. 27 he selected these compositions: First Sonata in F minor, Mendelssohn; Andante Cantabile from Fourth Symphony, Widor; "The Prophet Bird," Schumann; Quintet from "Die Meistersinger," Wagner; Meditation and Toccata, d'Evry.

On Oct. 2 Mr. Schreiner presented a Bach program and Oct. 18 a Wagner program. Oct. 11 he played this Vierne program: Finale from First Symphony; Third Symphony; Scherzo from Second Symphony; "Westminster Chimes."

Oct. 14 Mr. Schreiner played: Prelude and Fugue in B minor, Bach; "Benedictus," Reger; Second Arabesque, Debussy; Evensong, Schumann; Overture to "Romeo and Juliet," Tschaiakowsky.

Robert Elmore, Philadelphia, Pa.—Mr. Elmore's radio programs from station WFIL Sunday evenings from 10 to 10:30 in November will include:

Nov. 6—Presto (Sixth Concerto), Handel; "All Saints' Day of the Pennsylvania Croats," Gaul; Scherzo, Picchi; "The Swan of Tuonela," Sibelius.

Nov. 13—Bach program (requested): Prelude and Fugue in D major; Concerto in E flat (Allegro-Gigue); Passacaglia.

Nov. 20—Theme and Variations (Fifth Symphony), Widor; "Elan du Coeur," Yon; Finale (First Sonata), Mendelssohn.

Nov. 27—"Concertstueck in the Form of a Polonaise," Lemare; "Ave Maris Stella of the Nova Scotia Fishing Fleet," Gaul; Prelude, Fugue and Variation, Franck; "Now Thank We All Our God," Karg-Elert.

Frederick C. Mayer, West Point, N. Y.

—For his recital at the United States Military Academy Sept. 25 Mr. Mayer selected this program: Variations on a Chorale, Rinck; Processional in D major, Dubois; "Song to the Evening Star," ("Tannhäuser"), Wagner; Barcarolle, from "The Seasons," Tschaiakowsky; Andantino in D flat, Lemare; "War March of the Priests," from "Athalie," Mendelssohn.

John M. Klein, A.A.G.O., Columbus, Ohio.—In his recitals before the service on the new four-manual Möller organ at the Broad Street Presbyterian Church Mr. Klein has played these programs:

Oct. 9—Andante Cantabile (String Quartet, Op. 11), Tschaiakowsky; Pastorale, Bedell; Chorale Prelude, "I Have Placed My Life in the Hands of God," Bach; Nocturne, Russell King Miller.

Oct. 16—Cantabile, Saint-Saens; Fugue in E flat ("St. Anne"), Bach; "Epitaph," Vierne.

Oct. 23—"Ave Maria" (Secunda), Bossi; "The Tumult in the Praetorium" (from Passion Symphony), deMaleingreux; Berceuse, Jarnfelt.

Programs of Organ Recitals of the Month

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's Sunday afternoon recitals at the University of Florida in October have been marked by the following programs:

Oct. 9—Largo and Fugue in G, John Stanley; Toccata for Flutes, Stanley; Overture to "Comus," Arne; "Soeur Monique," Couperin; "Pantomime," De Falla; "The Swan of Tuonela," Sibelius; Cantilene in B minor, Bedell; Fugue in G minor (MS), Milton Hodgson; "Souvenir Poétique," Diggle; American Fantasy, Diggle.

Oct. 23—"Comes Autumn Time," Sowerby; Fugue in C minor, Handel; Finale, Harpsichord Suite, Handel; Folksong Prelude, Edmundson; "Ancient Hebrew Prayer of Thanksgiving," Gaul; "Spring Morn," F. S. Smith; "Sunshine and Shadow," Gale; "Fireside Fancies," Suite, Clokey; Reverie, Crandall; "Carillon-Sortie," Mulet.

Robert L. Bedell, Brooklyn, N. Y.—Dr. Bedell's Sunday afternoon recitals at the Brooklyn Museum in November will include the following programs among others:

Nov. 13—Doric Toccata, Bach; Larghetto, Wesley; "Water Music" (Fantasia), Handel; "A Cyprian Idyl, Stoughton; "Eine Kleine Nachtmusik" (Allegro), Mozart; "Reve Angelique," Rubinstein; Spinning Song, Mendelssohn; Spanish Dance, Moszkowski; Prelude to Act 3, "Lohengrin," Wagner.

Nov. 27—"Toccata, "Thou Art the Rock," Mulet; Pastorale from Second Symphony, Widor; Scherzo in C major, Edouard Commette; Cantilene, Pierne; "Bourree et Musette," Karg-Elert; Andante from Sixth Symphony, Tschalkowsky; Minuet, Boccherini; "Dreams," Wagner; "Pomp and Circumstance," Elgar.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman's 101st hour of organ music at Calvary Episcopal Church was given Sunday afternoon, Oct. 9, when he played this program on the large new Aeolian-Skinner organ: "Pice Heroique," Franck; Cantilena, McKinley; "The Musical Snuffbox," Lladoff; Aria from Suite in D, Bach; Chorale Prelude, "Nun freut Euch," Bach; "Trümerel," Strauss; Serenade, Schubert; "Sportive Fauns," d'Antalfy; "Priore et Berceuse," Guilmant; "Marche Triomphale," Ferrata.

Homer Whitford, F.A.G.O., Cambridge, Mass.—In a recital Oct. 18 at the First Church in Cambridge, Congregational, Mr. Whitford played the following selections: March from the Oratorio "Jephtha," Handel; Larghetto from Clarinet Quintet, Mozart; "Bassus et Dessus," Clerambault; Fantasia in G minor, Bach; "Notturmo," from Second String Quartet, Borodin; "Ronde Francaise," Boellmann; Pastorale, Ravel; "Electa ut Sol," Dallier.

Reno B. Myers, Wichita, Kan.—The Wichita Musical Club presented Mr. Myers, director of the Power-Myers Conservatory of Music, in a recital at the West Side Presbyterian Church Oct. 20. Mr. Myers was assisted by Blanche Devor, mezzo soprano, and Frank Kessler, violinist. The program consisted of compositions by American composers, as follows: "Romanza" (Sonata), Nevin; Solemn Prelude, Noble; "Mirage," Ceiga; "Sunset Hour," Davis; Reverie, Dickinson; "Calypso," Stoughton; Serenade, Chaffin; Pastorale, Schminke; "Hebrew Prayer of Thanksgiving," Gaul.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—Dr. Tidmarsh's recitals at Union College Sunday afternoons have included a Wagner program Oct. 23. His offerings Oct. 30 and Nov. 6 are as follows:

Oct. 30—Fantasia and Fugue in G minor, Bach; "Praeludium," Jarnefelt; Minuet, Boccherini; "Burgundian Hours," Jacob; "Phantom Waltz," Arensky; "Danse Macabre," Saint-Saens.

Nov. 6—Fantasia, Franck; "Nuages," Debussy; Menuet from "Petite Suite," Debussy; "The Girl with the Flaxen Hair," Debussy; Andante from String Quartet, Debussy; Sixth Symphony (entire), Widor.

Oct. 27 Dr. Tidmarsh played a recital at Catskill, N. Y.

Edward Hall Broadhead, Durham, N. C.—The following programs have been played in October at the recitals by Mr. Broadhead in the Duke University Chapel:

Oct. 3—Prelude and Fugue in C minor, Bach; Sixth Sonata, Mendelssohn; "Legend," Karg-Elert; "My Heart at Thy

Sweet Voice," from "Samson and Delilah," Saint-Saens; Entr'acte from "The Atonement of Pan," Hadley; "Meditation in a Cathedral," Bossi.

Oct. 9—Fantasia and Fugue in A minor, Bach; Intermezzo, Reger; Suite for Organ ("Cathedral Strains," "Intercession" and Toccata), Bingham; "Cortege et Litanie," Dupré; "Drink to Me Only with Thine Eyes," Russell Hancock Miles; Chorale Improvisation on "Let All Mortal Flesh Keep Silence," Harry C. Banks, Jr.

Oct. 16—Sketch in F minor, Sketch in D flat major, Schumann; Introduction, Passacaglia and Fugue, Willan; Prelude, Fugue and Variation, Franck; "Clouds," Ceiga; Fantasia in G major, Bach.

Oct. 23—Prelude and Fugue in D major, Bach; Andante, Stamitz; Chorale in B minor, Franck; "Flight of the Bumblebee," Rimsky-Korsakoff; "Pastel," Op. 92, No. 1, Karg-Elert; "Finlandia," Sibelius.

Charles E. Vogan, Grand Rapids, Mich.—The following recital was played before the evening service at Central Reformed Church Oct. 9 by Mr. Vogan: "Psalm 19," Marcello; Adagio in A minor, Bach; "Adorn Thyself, My Soul," Brahms; Prelude on "Jerusalem the Golden" (MS), Yeamans; Madrigal, Vierne; "Dreams," McAmis; Reverie, Dickinson; Moderato, Seventh Symphony, Widor.

Ray Hastings, Los Angeles, Cal.—Selections played in his popular programs at the Philharmonic Auditorium by Dr. Hastings are: Three Chorale Preludes, Bach; Selections from "Parsifal," Wagner; "Shepherd's Song," from "Tannhäuser," Wagner; "Prayer," from "Rienzi," Wagner; Funeral March, Mendelssohn; Elevation, Saint-Saens; Excerpt from Symphony 5, Tschalkowsky.

John Glaser, Brooklyn, N. Y.—Mr. Glaser, organist and choirmaster of the Church of Our Savior, played the following selections in September in fifteen-minute recitals preceding the Wednesday evening services:

Sept. 21—Prelude and Fugue in C major, Bach; Chorale Preludes, "Jesus, Priceless Treasure," "Lord Jesus Christ, Be Present Now," and "Lob sei dem Allmaechtigen Gott," Bach.

Sept. 28—Prelude and Fugue in D minor, Bach; Chorale Preludes, "O Thou of God the Father," "Let All Together Praise Our God," and "Now Praise We Christ, the Holy One," Bach.

Maurice D. Pedersen, Toledo, Ohio—Mr. Pedersen, of the Collingwood Avenue Presbyterian Church, Toledo, played the following program in recitals recently at the Peabody Memorial Home, North Manchester, Ind., and the Central Missouri State Teachers' College at Warrensburg: Sixth Symphony (Allegro, Cantabile, Intermezzo), Widor; "Fidels," Percy Whitlock; Prelude and Fugue in B minor, Bach; "By the Firelight," Mabel Pallatt; Pastorale from "Le Prologue de Jesus," arranged by Clokey; Chorale Prelude, "Blessed Jesu, at Thy Word," Bach; "Dawn" and "Evening" Lemare; Scherzetto, Vierne; "Pageant," Sowerby.

Ivar L. Sjöström, Jr., Methuen, Mass.—Mr. Sjöström, organist of St. Michael's Episcopal Church, Milton, Mass., played the following program Aug. 4 in one of the Thursday recitals at Organ Hall, Methuen, on the old Boston Music Hall organ, now owned by Ernest M. Skinner: Largo from "Xerxes," Handel; Bolero, Ravel; "Consolation," Mendelssohn; "Anvil Chorus" ("Il Trovatore"), Verdi; Finale from the "Gondoliers," Sullivan; "Ay Waukin' O" (Scotch Air), arranged by Robertson; Waltzes, Brahms; "The Arkansaw Traveler" (American Folksong), arranged by Delaney; "Hallelujah Chorus," Handel.

Rachel D. Lease, Great Falls, Mont.—Miss Lease, a graduate of the University of Michigan and pupil of Palmer Christian, gave a recital in the Congregational Church Sept. 23, playing these compositions: Prelude and Fugue in D major, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Andante, Stamitz; Intermezzo from Sixth Symphony, Widor; Prelude, Samazeuilh; Chorale in A minor, Franck.

Frank B. Jordan, M.Mus., Bloomington, Ill.—Mr. Jordan, head of the organ department at Illinois Wesleyan University, played a faculty recital in Presser Hall Oct. 16 and his program included the following works: "God's Time Is Best," Bach; Badinerie, Bach-Bedell; "In dulci

Jubilo," Bach-Bedell; "The Bells of St. Anne de Beaupre," Russell; "Humoresque Fantastique," Edmundson; "Behold, a Rose Is Blooming," Brahms; Toccata on "O Filii et Filiae," Farnam.

Eugene M. Nye, McMinnville, Ore.—Programs played by Mr. Nye at St. Barnabas' Church in October included these selections: Toccata in G major, Dubois; "Poeme," Fibich; Andantino in G minor, Franck; "The Lost Chord," Sullivan; Scherzo in E, Widor; "Prayer" ("Hänsel and Gretel"), Humperdinck; "Kol Nidrei," Hebrew Melody; Air (Orchestral Suite), Bach; Prelude in E flat, Lemmens; Offertory on "O Filii," Guilmant; Prelude to Act 3, "Lohengrin," Wagner; Rhapsodie No. 3, Saint-Saens; Minuet (Divertimento), Mozart.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims in the capital city:

Oct. 9—Suite, "1927," Paul Krause.

Oct. 16—"Praeludium" and Passacaglia and Fugue, from Suite, "Dies Irae," Josef A. J. Lobmann.

Oct. 23—Toccata and Fugue in C major, Joseph Ahrens.

Oct. 30—Prelude and Fugue, G major, Bach; Canon in B minor, Schumann.

Minor C. Baldwin, Athol, Mass.—Dr. Baldwin, still in the ring after many years as a recitalist, played the following program at the Congregational Church of Athol Sept. 11: Overture to "Tannhäuser," Wagner; "Orange Blossoms," Baldwin; "Gavotte et Musette," Bach; Symphony, Haydn; "In a Monastery Garden," Ketelbey; "By the Sea," Schubert; Second Movement of Tenth Sonata, Bononcini.

Charles M. Courboin, Mus. D., New York—Dr. Courboin played a recital at the First Methodist Church of York, Pa., Oct. 11, presenting this program: Concert Overture, Maitland; "Ave Maria," Schubert-Courboin; Allegretto, DeBoeck; Prelude and Fugue in A minor, Bach; Nocturne, Frysinger; Largo, Handel; Sketch, Schumann; "Prelude to November," Clifford Lang; Toccata from Fifth Symphony, Widor.

Charles E. Gauss, A.A.G.O., Washington, D. C.—On the evening of Oct. 9 Mr. Gauss played the following short recital at Grace Reformed Church: Bourree from Third Suite for Cello, Bach; "The Lost Chord," Sullivan; "Divertissement," Vierne; "Dreams," McAmis; Chorale in A minor, Franck.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—In a recital at the First Presbyterian Church Sunday afternoon, Oct. 16, Mr. Lynch played: Concert Piece in B, Parker; Recitative, Jepson; Allegro Vivace, Vierne; Prelude and Fugue in A minor, Bach; "Jagged Peaks in the Starlight," Clokey; Allegretto in E flat, Wolstenholme; "Angelus du Soir," Bonnet; "Grand Choeur Dialogue," Gigout.

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WM. LESTER, Tidings of Great Joy. Cantata for women's voices or junior choir (SSA).....	.60
W. R. SPALDING, The Christ-Child lay on Mary's lap (SATB).....	.15
R. S. STOUGHTON, The moon that now is shining (SATB).....	.12
CHRISTOPHER THOMAS, Christmas in Greccio. Carol (SATB).....	.12
ALFRED WHITEHEAD, The Jesus-Child my Joy Shall be. Carol (SATB).....	.10
Whither, Shepherds, Haste ye now? Carol (SATB).....	.10
The Seven Joys of Mary. Carol (SATB).....	.16

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Organ in Cathedral at Capital Will Be Dedicated on Nov. 10

By MABEL R. FROST

Washington, D. C., Oct. 18.—Robert Barrow, organist and choirmaster of the Washington Cathedral, has announced that the recital dedicating the new organ will take place Thursday, Nov. 10. There will be a short service conducted by the cathedral clergy and the formal dedication of the organ by Bishop Freeman. Mr. Barrow will play the recital, which will be open to the public. The program is as follows: Sixth Sonata, Mendelssohn; Three Chorale Preludes, Bach; Intermezzo, Symphony 6, Widor; "Legend," Barrow; "Landscape in Mist" ("Seven Pastels from Lake Constance"), Karg-Elert; Scherzo and Finale, Symphony 3, Vierne.

Mr. Barrow plans to give a series of short weekly recitals with assisting artists, beginning perhaps after the Christmas season. Some of the recitals will be by out-of-town organists. The organ, which has been described at length in previous issues of THE DIAPASON, was built by the Ernest M. Skinner & Son Company.

Mrs. Page McK. Etchison has been appointed organist of the National Baptist Memorial Church. Mrs. Etchison for fifteen years has been pianist and choir director of the Cleveland Park Congregational Church and is a successful teacher of the piano. She is the wife of the director of religious work of the Washington Y.M.C.A. and has had wide experience in playing for services. George M. Kortzenborn has been appointed choir director at the same church, after serving in that capacity for several years at Emory M. E. Church, South.

George Harold Miller, widely known choir director, baritone soloist and teacher, not only here but in New York and the Middle West, has been appointed director of music at the Chevy Chase Presbyterian Church. Mr. Miller began his musical career in Washington as baritone soloist at the Eastern Presbyterian Church, rising through a succession of church appointments to important posts in Washington. His broad education and experience in church, concert, operatic and radio music make him a figure in musical circles. Mr. Miller succeeds Dr. Robert Harmon, who resigned because of the pressure of his medical duties.

Charles E. Gauss, A.A.G.O., organist and director at Grace Reformed Church, has been granted a scholarship in the graduate school of Johns Hopkins University, where he will take up work in the department of aesthetics and the psychology of music.

Effie A. Collamore began her thirteenth year as organist of the Wallace Memorial United Presbyterian Church, Washington, D. C., on the first of October. During this time Miss Collamore has never missed a communion service or started a service late and since 1929 she has missed only one service because of illness.

THE REV. DUNCAN S. MERVYNNE



THE REV. DUNCAN S. MERVYNNE has returned to his work as organist of the Lincoln Avenue Methodist Church and the Scottish Rite Cathedral at Pasadena, Cal., after a summer visit in the East, in the course of which he attended the fiftieth anniversary of the graduation of his class at Yale and met a number of organists and played a number of large organs. Of the members of his class fifty, out of an original 125, are still living and thirty of them were present at the reunion. Later Mr. Mervynne visited Wilton, Conn., where he first played in the Congregational Church, of which his father was the pastor. That was when he was 13 years old. He also visited in New York and with a daughter in Toronto, and in both cities saw and tried several of the large organs. Before returning to the Pacific coast he attended a reunion of relatives in Illinois and gave a recital for them on an old two-manual Hook & Hastings organ.

Duncan Salisbury Mervynne is a native of New England, of Welsh descent. When he was born in 1866 his father, the Rev. Samuel John Mills Merwin, was preaching at South Hadley. While a student at Andover he was organist of Phillips Academy, from which he was graduated in 1884, and during his college course at Yale played at the United Church in New Haven. Both his father and grandfather having been ministers, he was drawn to the same profession and in 1892 received his bachelor of divinity degree from Yale. In 1893 he went to California for reasons of health. He

was ordained a clergyman in the Episcopal Diocese of Los Angeles in 1912. For some time he preached and did parish work, but the love for church music became predominant and for the last eighteen years Mr. Mervynne has devoted himself to his work at the organ. In recent years, in addition to his work at the Lincoln Avenue Methodist Church, he has played recitals broadcast from the Pasadena Presbyterian Church.

On a trip to Europe in 1904 Mr. Mervynne met his future wife, Miss Maude May Slater, daughter of the mayor of Niagara Falls, Ont., and herself a graduate of Toronto University. Mr. and Mrs. Mervynne have two daughters and a son. The elder daughter and the son are graduates of Toronto University and the son soon will finish his medical course. Mr. Mervynne is a member of the American Guild of Organists, Pasadena Chapter.

Wins E. Power Biggs Scholarship.

A scholarship for a year's study of the organ with E. Power Biggs at the Longy School of Music in Cambridge, Mass., has been awarded to Miss Mary Crowley of Cambridge, Mass., winner of the recent organ competition held at the Harvard Church in Brookline. Miss Crowley, who is 15 years old, is assistant organist of St. Mary's Church in Cambridge and is a pupil of Frank Stevens. Her competition pieces were: Fugue in C minor, Bach, and Canon in B minor, Schumann. In addition to weekly lessons with Mr. Biggs the scholarship entitles Miss Crowley to a course in solfège and admission to weekly lectures under Erwin Bodky. The judges of the competition were George Faulkner, dean of the Longy School; Mr. Biggs and Everett Helm, members of the faculty.

Mendelssohn's "Elijah" will be sung by a chorus of fifty at the First Baptist Church, White Plains, N. Y., Sunday evening, Nov. 20, under the direction of Elizabeth B. Cross, organist and director. Soloists will be Anna Schramm, soprano, and Frederic Baer, baritone. Handel's "Messiah" will be sung Sunday evening, Dec. 11.

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Los Angeles News; Clokey Giving Series of Seven Programs

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Oct. 17.—Joseph W. Clokey, the talented organist of Claremont Colleges, is presenting seven vesper recitals on the fine Estey organ in Mable Shaw Bridges Music Auditorium on the second and fourth Sundays of the month at 4 o'clock. The first of these recitals was given Sept. 25 and a most enjoyable program it was. Of special interest were the numbers by Whitlock, Satie and Gigout, but the high-light of the program was the Franck Chorale in B minor, which was played magnificently. All of the programs are well arranged, and while Sowerby dominates the American end of things, there are some tid-bits from other Americans, and I advise all who can to take an afternoon and hear this excellent organist on his home ground.

During the last month Immanuel Presbyterian Church has been celebrating its fiftieth anniversary with special services and music. Clarence Mader, the minister of music, had prevailed on his friends to write some music for the occasion and a number of anthems have had a first performance under his direction.

An enjoyable recital was given by Florence Linthicum in Trinity Episcopal Church Oct. 4. There is an effective Möller instrument here and it sounded first-rate in such works as the Widor Scherzo (Fourth Symphony), the Franck "Prayer" and Karg-Elert's "The Soul of the Lake."

The vesper service of Sigma Alpha Iota was held at St. James' Episcopal Church Oct. 9 and the organ solos were played admirably by Miss Harriet Minds, one of the most promising of the younger organists. The Bach Fugue in G minor and Russell's "Bells of St. Anne de Beaupre," together with numbers by Mendelssohn and Edmundson, were all played with style and musicianship.

At the First Methodist Church, Los Angeles, the music at the evening service Oct. 16 was all by Roland Diggle. I have to thank the very talented organist, Irene Robertson, and the choir director, S. Earle Blakeslee, for giving me this boost and only hope the congregation has not fallen off since then.

A splendid meeting of the Guild, with Dean Schreiner presiding, was held at Occidental College prior to the dedication of the organ Oct. 3. Over a hundred were present, including a number from the Pasadena and Valley District Chapter. It was announced that Andre Marchal would give a recital at the First Unitarian Church in Los Angeles in October.

One of the most important events of the month was the first recital given by W. Brownell Martin, the new organist at the First Congregational Church, Oct. 9. Mr. Martin has been playing at the church for several months and reports had it that he was a very gifted musician. This recital confirmed these reports and placed him in the ranks of the elect. The program consisted of chorale preludes by Scheidt, Purcell, Bach, Krebs, Adams, Brahms and Karg-Elert, tracing the history of the chorale prelude from the sixteenth century to the present day. Short pieces by Bizet and Clokey were followed by a Concert Piece by Töpfer and the "Medieval Poem" for organ and piano by Sowerby. In the last work he was assisted by Hillen Klages.

Directs Alliance Choral.

The Symphony-Choral Association of Alliance, Ohio, has appointed Henry Whipple, minister of music of the First Methodist Episcopal Church of Alliance, choral conductor for the season. The choral section of the association includes 150 voices and will appear twice with the orchestra in the regular series of concerts, the first being Nov. 6 in Handel's "The Messiah."

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**NEW HYMNAL FOR STUDENTS
ANALYZED BY ITS AUTHOR**

At the opening meeting of the Hymn Society in New York, held at Union Theological Seminary Oct. 17, we made our third excursion during the present year into new and distinctive hymn-books. On this occasion the Rev. Edward D. Eaton, L. H. D., president emeritus of Beloit College, guided us through "The Student Hymnary," edited by him and published by A. S. Barnes & Co. in 1937. The president, Dr. Oliver Huckel, mentioned that Dr. Eaton is no novice in this field, for "The Hymnal of Praise" was prepared by him in 1913. His new book he has adapted specially to the needs of students as he knows them through his long college experience.

Dr. Eaton told us that the hymns by English and American authors number the same—about 185 each. Hymns by American authors of the twentieth century far outnumber the English hymns of that period, and over 100 hymns are to be found in no other hymnal. A wide range of sources is covered in both hymns and tunes. About sixty-five American tunes are included, the number of English tunes being, of course, considerably larger.

Much interest was expressed in the fifty pages of notes on the hymns and tunes, added after the Scripture readings. Some of the new music was played by George William Volkel.

Fine accounts have come from the first of the fall festivals of hymns, at the Second Presbyterian Church, Washington, Pa. It was held at the end of an inspiring two-day conference on church music among the churches of that city. On the opening day, Saturday, Sept. 24, John Julius Baird of Pittsburgh spoke on choir problems and service building, while Mrs. Gladys W. Fisher and Dr. Marshall Muir discussed the relations between clergy and organists. In the evening the choir of the Bellefield Presbyterian Church, Pittsburgh, sang under the direction of Earl B. Collins, who spoke on "The Story of Congregational Singing." The next afternoon, after some chorale preludes and chorales, played by Wayne Farley of Wheeling, W. Va., a great hymn festival was held, with the "Christian pilgrim" as its theme. Two original descants by Howard L. Ralston, organist of the host church, were used, and the hymns were taken from the Presbyterian Hymnal. The whole conference, planned by Mr. Ralston, was carried through with a minimum of expense.

In Dr. Calvin W. Laufer's passing the Hymn Society has lost one of the original pair who met with Miss Emily Perkins in 1922 to effect its organization. The following tribute to Dr. Laufer is from the pen of the other charter member, Carl F. Price: "His radiant spiritual life, and especially his devotion to the cause of better hymns and tunes and more devout worship, have endeared him to all those who love the church, and his inspiring influence will be felt for years to come."

We offer congratulations to Dean Howard Chandler Robbins, our former president and author of many fine hymn lyrics, on his appointment as a member of the commission on the new hymnal for the Protestant Episcopal Church.



**WASHINGTON, PA., CHURCHES
UNITE IN MUSIC CONFERENCE**

Twelve churches of Washington, Pa., took part in a conference on church music held at the Second Presbyterian Church Sept. 24 and 25. This interdenominational event aroused so much interest among the participating ministers and church musicians that requests immediately came in for a similar conference in the future.

Saturday was devoted to discussions and a dinner, followed by a program by the choir of the Bellefield Presbyterian Church of Pittsburgh, Earl B. Collins, director. Mr. Collins delivered an address on "The Story of Congregational Singing." Sunday afternoon there was a hymn festival service in which a choir of 200 led the large congregation in enthusiastic singing. Fifteen minutes of organ music preceded the hymn service, with Wayne Farley, organist and choirmaster of the First English Lutheran Church, Wheeling, W. Va., at the console. The accompaniments to the service were played by Howard L. Ralston, organist and choirmaster of the Second Presbyterian Church, Washington.

The conference was the first item in a program which was planned at the Second Presbyterian Church for the winter. The music department is emphasizing the educational side of its work this year. Oct. 4 it launched a series of evenings devoted to the enjoyment and appreciation of church music, to consist of lectures and discussions on the following subjects: 1. Rhythm, the first element in music. 2. Melody, the second element. 3. Harmony, the third element. 4. Hymn-texts. 5. Medieval chorus music and its successors. 6. Early Protestant psalmody. 7. Religious music and ecclesiastical architecture. 8. Origins of parts of our worship. These discussions are illustrated by singing, by phonograph records and by photographs. Next will come a Bach cantata, a program of organ music played by Mr. Ralston, illustrating the influence of the chorale; a Bach-Brahms program, etc.

Goes to LaGrange Church.

Joseph R. Taylor has been appointed organist and choirmaster of Emmanuel Church at LaGrange, Ill., succeeding Myron Boehm, who, as announced in THE DIAPASON last month, goes to Grace Episcopal Church, Oak Park. Mr. Taylor has been organist at the Union Church, Hinsdale, for the past fifteen years. He is supervisor of music and director of the choir at the Lindblom High School in Chicago and is also director of the public school music department at the Cosmopolitan School of Music, Chicago.

Christmas Organ Numbers

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Adeste Fidelis (19145)	Reading-Lemare	.35	Festival March (11913)	Syre	.50
Adeste Fidelis (Postlude) (7775)	Whiting	.35	Festival March (23730)	G. W. Armstrong	.50
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Who's Who Among the Organists of America

EVERETT TITCOMB.

EVERETT TITCOMB

"A modest man of music who can praise God *a la* Palestrina, but can't blow his own trumpet." Such is the characterization of Everett Titcomb, Boston organist, by no less a genius than Ralph Adams Cram, the noted church architect. Mr. Titcomb has been for the last twenty-eight years musical director at the Church of St. John the Evangelist, the Cowley Fathers' Church, on Bowdoin street, Beacon Hill. Here he has labored quietly, but none the less effectively, being occupied chiefly with the study of liturgical music and in developing an efficient volunteer choir that has won fame by its renditions of plainchant and sixteenth century polyphonic works.

Mr. Titcomb has won recognition also by his work as a composer, and the B. F. Wood Music Company has just issued from its presses his latest organ works. These compositions are in the form of "Four Improvisations on Gregorian Themes" and were reviewed in Dr. William Lester's column in the August issue of THE DIAPASON.

Mr. Titcomb also has composed various motets and masses for a *cappella* chorus, and works for piano. Carl Fischer, Inc., has published two of his masses (Anglican), a setting of the "Benedictus Es" and eight motets. The McLaughlin & Reilly Company has published his "Panis Angelicus," G. Schirmer a piece for piano and C. W. Homeyer two secular songs. A large number of liturgical compositions are still in manuscript and are in constant use by the Schola Cantorum of St.



John's Church. Mr. Titcomb has given courses in plainchant at the Wellesley Conference for several seasons. He has traveled extensively in Europe, visiting Solesmes and other Benedictine monasteries, observing methods of teaching and singing plainchant.

Everett Titcomb was born at Amesbury, Mass., in 1884. He is not married.

the organ an outright gift to Friends University. The console has been rebuilt and refinished by Hillgreen, Lane & Co., a new blower and motor have been installed and numerous changes have been made to adapt the organ to its new location.

Bedell Makes Recordings.

Dr. Robert Leech Bedell, organist of the Brooklyn Museum of Art, has been engaged to make a number of recordings for the Teleprograms Company of New York. These recordings will supply a number of hotels and business establishments with organ music during the holiday season, and have been made on the organ in the Aeolian-Skinner Studios in New York.

Named for Post of Louis Robert.

Miss Ruth Tressel, assistant to the late Louis Robert at the Episcopal Church of the Holy Trinity, Brooklyn, for eight years, has been appointed organist and choir director. Miss Tressel, a native of Baltimore, is a graduate of Peabody Conservatory, where the late Professor Robert was head of the organ department.

RIEMENSCHNEIDER OPENS

KIMBALL AT SOUTHWESTERN

The three-manual organ built by the W. W. Kimball Company and fully described in THE DIAPASON last June was dedicated at Southwestern College, Winfield, Kan., on the afternoon of Sunday, Oct. 9. Albert Riemenschneider of Berea and Cleveland, Ohio, was at the console. The organ was given by Henry E. Kibbe in memory of his wife, Leoti Gary Kibbe. Mr. Kibbe is a trustee of Southwestern College.

Although the program did not begin until 3 o'clock, people, many of them from out of town, began arriving at 2 and the hall was packed. In the main hall outside the chapel a crowd sat in chairs to hear the music. Ushers seated 1,200 persons and many were turned away.

President Frank E. Mossman of the college presided over the dedication service and the *a cappella* choir sang. Responses to the dedication reading were given by the choir, seated in the balcony. The Rev. Charles A. Kitch, vice-president of the board of trustees, presented the organ to Southwestern and Mrs. A. D. Redic, head of the organ department, accepted it.

Mr. Riemenschneider's program consisted of the following compositions: Allegro, Sixth Symphony, Widor; Pastorale, First Sonata, Guilman; Gavotte, Martini; "Hark, a Voice Saith, All Are Mortal," Bach; "In Thee Is Gladness," Bach; "Marche Funebre et Chant Seraphique," Guilman; Andantino, Chauvet-Guilman; "Song to the Evening Star," Wagner; "Pilgrims' Chorus," Wagner; "Evening Bells and Cradle Song," Macfarlane; Scherzo, First Sonata, Rogers; Andante Cantabile, Fourth Symphony, Widor; Toccata, Fifth Symphony, Widor.

A series of recitals will be given on the organ throughout the winter.

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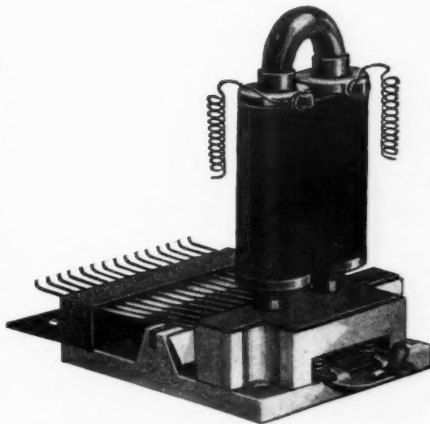
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You Can't Improvise? Maybe You Can Learn It, Says One Who Did

[Some thoughts on the subject by a member of the Schlieder scholarship group sponsored by the American Guild of Organists.]

By ALBIN D. McDERMOTT, A.A.G.O.

The great Bach improvised fugues. Very well, for the master, but such things are not done today. Beethoven discovered his magnificent themes in flights of improvisation before refining them in the well-known notebook. Today the notebook is the supreme court first, last and always. The magnificent sweep of Liszt's compositions, especially those for the organ, is not appreciated today, for their interpretation is approached in a false spirit. It is no easy task to recreate Liszt, the improvising composer, from Liszt, the man on paper. Chopin had to have a piano with him always. He did not follow the dicta of modern conservatories and do all his writing away from an instrument. Had he done so his inventiveness might have been less fertile, his intensity less ardent; in short, he might not have been a great composer.

The list of the great composers of the past who were also great improvisers could be extended indefinitely. They improvised because they possessed, first of all, a solid musical background, the prime prerequisite of real improvisation; in addition, their philosophy of music was that music is always a vitally living thing—that it has to be preserved in "notes" is a somewhat unfortunate necessity for purely practical purposes only. As the number of modern improvisers is negligible, can there be a connection between the mediocrity of present-day composition and the decline of the art of improvisation?

Formerly extemporization was the property of every musician. The highlight of a piano recital, for instance, was after the set pieces had been disposed of and the artist showed his true stature in a demonstration of *ex tempore* powers. Today improvisation is considered by musicians to be a prerogative of organists. What a grand prerogative it would be were organists to uphold it in a musicianly fashion! Unfortunately what passes today for improvisation is a misnomer. It resembles the real art no more than does the prattling of an infant resemble an extemporaneous address by a skillful speaker.

Man is a marvelously constructed creature, both mentally and physically. His basic constitution remains unchanged and nothing we do can modify it. Therefore it is the soundest logic to make use of the natural thought processes of man in approaching a new subject. A child learns to speak by speaking. A modern student masters a foreign language by conversing in it. And a musician should learn the language of music by speaking it—that is, by improvising. Improvisation is no more an exclusive natural gift, limited to the select few, than is the gift of speech.

It cannot be gainsaid that everyone who has a fondness for music has, at some time or other, felt the urge to make music of his own. This can be seen from childhood onward. The tot who knows not one note of music may be heard trying to portray perhaps a tremendous battle scene on the piano. It is mere childish play, of course, and not pleasant to listen to, but it is an expression of that inward urge to build which is common to all. The adult musician attempts to express that burning inner feeling, but immediately realizes that his expression falls so far short of his inspiration that he gives up in disgust. What church organist has not, after a well-played, well-directed service, felt that he must instantly burst forth into a glorious postlude of his very own? The set piece he actually plays does not, somehow, satisfy his feelings. If he could only improvise, what a grand use he could make of the art! But, no, this is a forbidden desire. He will never improvise. This gift is a dark secret, as inexplicable as the workings of genius itself. He does not possess the gift; *ergo*, forget about it. He learned piano and organ playing, he has a fair grasp of harmony and counterpoint, he can paint tone colors by his registration, but alas, Fate, unchangeable, irremovable and irreconcilable, has decreed that henceforth and forever improvisation must remain as lost an art to him as the tempered bronze of the ancients!

How many of us have had thoughts similar to these so many times? But the bogeyman, U. Can't Improvise, is about to get a knockout blow. If the personal style is permissible to prove this point, the writer feels that as a member of the Schlieder improvisation scholarship group, after a three-year battle, his opponent is well-nigh hanging on the ropes. To explain how this came about would require an account in detail of the complete course thus far, which it is not the intention to give here. Even so, there are many changes of inner states which would be difficult to describe, since our language is still inadequate in vocabulary portraying mental and emotional states. The quasi-mysteriousness of this statement need not be frightening. It brings out the main point, that this course is different from anything that has been done or even envisioned before. When the members of the group at the beginning of the course were told that in a few short years we would actually be improvising entire sonatas and fugues in public, as was done at the Church of the Holy Name, New York, last April, we were, frankly, quite unbelieving. We hoped to see the day when we could improvise proficiently. We see it and are glad.

John G. Spottiswoode Appointed.

John G. Spottiswoode has become organist and choirmaster of Holy Trinity Lutheran Church, Hollis, L. I., N. Y., where he presides over a three-manual Möller organ and has charge of the junior, intermediate and senior mixed choirs. Mr. Spottiswoode studied for some years with Dr. James Christopher Marks, organist and choirmaster emeritus of the Church of the Heavenly Rest, New York City.

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(With Descant)
WILLIAM R. DAVIS.....What Seekest Thou, O My Son?
ELIZABETH HENDERSON.....Shepherds, What Joyful Tidings?
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Deagan ORGAN PERCUSSIONS

ALVA ROBINSON GRAFFLIN



Miss ALVA C. ROBINSON, organist of Gesu Church, Miami, Fla., was married to Charles F. Grafflin, in the presence of her mother and a small group of friends, at St. Paul's Catholic rectory, Jacksonville, Fla., Sept. 24.

Mrs. Grafflin, who has been opera accompanist for the Florida Federal Music Project for several months in Jacksonville, has resumed her musical activities in Miami, being a member of the Miami Music Club, the St. Gregory Guild of America, the Miami Federation of Musicians and the Miami Chapter of the American Guild of Organists. She has returned to her position as organist at Gesu Church, being the only organist ever to hold that position. Mrs. Grafflin was the first dean of the Miami organists when the organization was automatically transferred from the N.A.O. to the A.G.O.

Mr. Grafflin, formerly of Baltimore, is well known among yachtsmen as manager of the Miami Beach Boat Slips. He is a singer, having taken leading roles in various light operas.

Mr. and Mrs. Grafflin will live at Miami Beach.

Death of Adolph Frey of Syracuse.

Adolph Frey, a former faculty member of Syracuse University and founder of the Frey College of Musical Art of Watertown, N. Y., died Oct. 4 in a Syracuse hospital of pneumonia, which set in after an appendectomy. His age was 73. Dr. Frey, well known as a composer, published a special volume of Biblical songs. During a long period as organist at the First Methodist Church of Syracuse he composed a number of anthems. He was born in Landau, Germany, and was graduated from the Stuttgart Conservatory of Music before coming to America. In 1893 he joined the faculty of the Fine Arts College of Syracuse University, retiring in 1929. In 1935 he opened the school in Watertown. Surviving are his widow and two sisters.

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New Edition of Bach's Organ Works, Twelve Volumes, by Dupre

By FREDERICK C. MAYER

The appearance of a new edition of the complete organ works of Johann Sebastian Bach, edited by Marcel Dupré, is an event of importance in the organ world. Those who have studied Bach with Dupré have devoutly wished for such an edition.

Dupré is eminently fitted for the task of producing an edition of Bach as nearly perfect as is possible in our generation. His name has been indelibly associated with Bach since he astounded the music world while little more than a youth by playing the complete organ works of the master from memory. His tireless activity as a student, as a performer, as a great teacher, plus unequalled experience in playing the great organs in all parts of the world, are factors of priceless value for this task. Also, Dupré has inherited directly all of the "traditional" instructions, customs and idioms concerning the study and performance of Bach's works, as handed down to successive generations through an unbroken chain of teachers extending back to Bach himself. These, briefly, are: W. F. Bach, K. P. E. Bach, Krebs, Kirnberger, Kittel, Rinck, Hesse and Lemmens. Guilmant and Widor, Dupré's teachers, were both pupils of Lemmens.

Volumes 1 and 2 have arrived in this country, being imported by the H. W. Gray Company. The edition is published by S. Bornemann of Paris. There will be twelve volumes in all, oblong in shape, and priced at 35 francs each. Three or four volumes will be issued each year. Perhaps the outstanding—and most needed—feature of the edition is the care and completeness of the fingering and pedaling. Only those who have studied with Dupré will know with what pains this important problem has been solved.

The preface to volume 1 contains the general technical rules which apply to the complete edition. These include: Explanation of interpretation, fingering and pedaling signs; description in detail of ornaments; general registration; abbreviations used in form analysis, etc. In the preface the editor states:

"The present edition of J. S. Bach's organ works has originally been prepared for my own use in the course of many years. As it has greatly helped me in my work, I have published it now with the hope that it may afford some help to organ students in their turn. As for the particular directions for each work, they will be found all along the musical text and will bear upon the following points: 1. Metronomic tempo. 2. Registration. 3. Manuals to be used. 4. Exact value to be

ascribed to each note. 5. Fingering and pedaling. 6. Thematic analysis of the compositions written in fugue form. 7. Literary texts on which the chorale preludes are based."

The contents of the twelve volumes are as follows:

I—Nine Preludes and Fugues (following succession of keys from C to E minor).

II—Eight Preludes and Fugues (keys: F minor to B minor).

III—Three Fantasies and Fugues; five Toccatas and Fugues.

IV—Six Sonatas in Trio Form.

V—Eight small Preludes and Fugues; four Preludes; ten Fugues; five Fantasies.

VI—Four Concertos; eleven Trios; Miscellaneous Pieces.

VII—Forty-five Chorales from the "Orgelbüchlein."

VIII—Twenty-one Chorales from the "Catechism"; Prelude and Fugue in E flat.

IX—The eighteen Great Chorale Preludes.

X—The six Schuebler Chorales; four Partitas and Canonic Variations.

XI—Thirty-two Miscellaneous Chorales (from A to J).

XII—Twenty Miscellaneous Chorales (from L to W); eleven supplementary Chorales; Sinfonia from Twenty-ninth Cantata; Sinfonia from 146th Cantata.

The two Sinfonias in volume 12, originally for organ and orchestra, have been transcribed by Dupré for organ.



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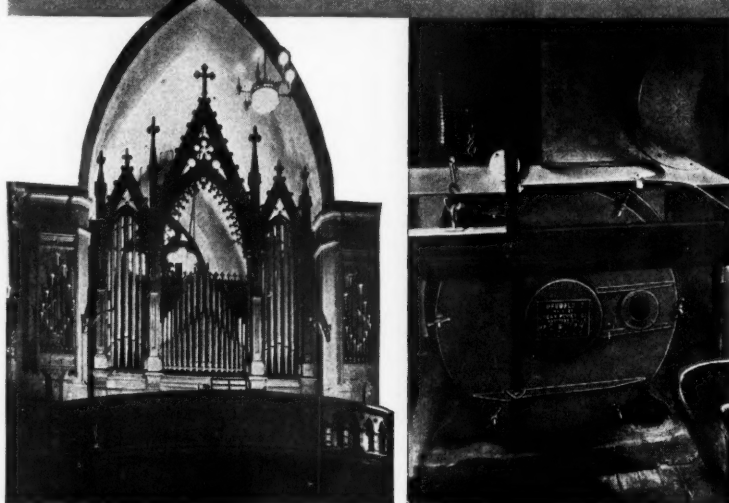
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SMALL ORGANS TOPIC
AT FREIBURG MEETING

CONGRESS HELD IN GERMANY

Various Miniature Instruments Exhibited and Interesting Recitals Heard Under Auspices of Teutonic Builders.

The second Freiburg organ congress was held from June 27 to 30 in the university buildings and the Kuppelsalon, where there was an exhibition of small organs and organ pictures. Many interesting speeches and recitals were given by eminent German musicians, and demonstrations were heard on the instruments exhibited by German organ builders. Particular attention was given to the miniature organ and the problems it presents. The small organs exhibited included instruments by Herman Eule, Carl Hess, Paul Ott, Paul Sattell, W. Sauer, Alexander Schuke, G. Steinmann, Steinmeyer & Co., E. F. Walcker & Co., Friedrich Weigle and M. Welte & Söhne.

The most interesting instruments were those which followed most closely the lines of the positif and portativ organs of the sixteenth and seventeenth centuries, upon which the organ music of that period was most faithfully rendered; but short-compass manuals and pedals and a very limited tonal equipment made the rendering of modern organ music impossible, according to an account of the congress by Henry Willis, the English builder.

The chief object of the conference was to popularize the use of small organs for the home, student practice and small churches, and to arouse interest generally in the revival of the tonalities of the Baroque and pre-Baroque period and the faithful performance of period music.

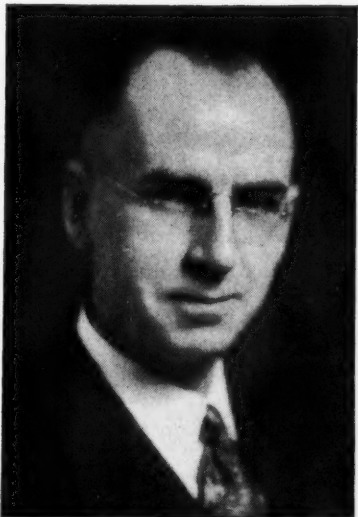
In the hall of the university building at Freiburg there is a two-manual organ, known as the Praetorius organ, built as closely as possible upon the lines of the instruments of the Praetorius period, and in the Kuppelsalon there is a modern instrument, of three manuals, which was used at an interesting concert which formed part of the congress program. A demonstration was also given of the large five-manual organ by Welte in Freiburg Cathedral.

The conference was arranged by the Institute of Musicians of Freiburg University and the Associated Guilds of Organ Builders and Bell Founders.

Detroit Women Begin Season.

Following a dinner and business meeting Oct. 24 the Women Organists' Club of Detroit presented the first program of the new season. Assisted by Frances Gregory, soprano, four members of the club gave the following program: Sonata in A minor, Faulkes (Minnie Caldwell Mitchell); "Romance" and Toccata, Drifill (Bertha Freeman); Prelude in C sharp minor, Vodorinski; Toccata, Renwick, and Concert Scherzo, Mansfield (Winifred Douglass); Sonata No. 1, first and second movements, Maquaire, and Chorale Prelude, "In Dir ist Freude," Bach (Lou Lillian Piper).

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UNDER THE CAPABLE LEADERSHIP OF Ralph A. Harris, conductor of St. Paul's Choristers of Brooklyn, the first year of the DeVeaux Summer School for choristers proved such a success that its permanency seems assured. The school was organized under the auspices of the Episcopal Diocese of Western New York, as a means of improving the choral traditions among the boy choirs of that diocese. A group of interested men, including Bishop Davis, Dean Pardue and Dewitt C. Garretson of the Cathedral of St. Paul, Buffalo, and William Baird, president of the Buffalo Chamber of Commerce, after working on the idea for several months, obtained the use of the DeVeaux School at Niagara Falls for one week early in July. Mr. Harris was selected to be the director and instructor. Eighty boys were enrolled from all parts of the diocese. Buffalo, Niagara Falls, Warsaw, Ithaca and other localities were represented. Associated with Mr. Harris in the administration of the school were Mr. Garretson, Abram Butler and Robert Noehren, all of Buffalo.

The vocal and choral activity consisted of choral morning prayer, choral evensong and nearly three hours of intensive work every morning. On Sunday, July 10, the entire group assisted in choral morning prayer at St. Peter's Church, Niagara Falls, and on Wednesday evening of the same week they gave a festival evensong as a closing event, at which time certificates were presented by Dean Pardue.

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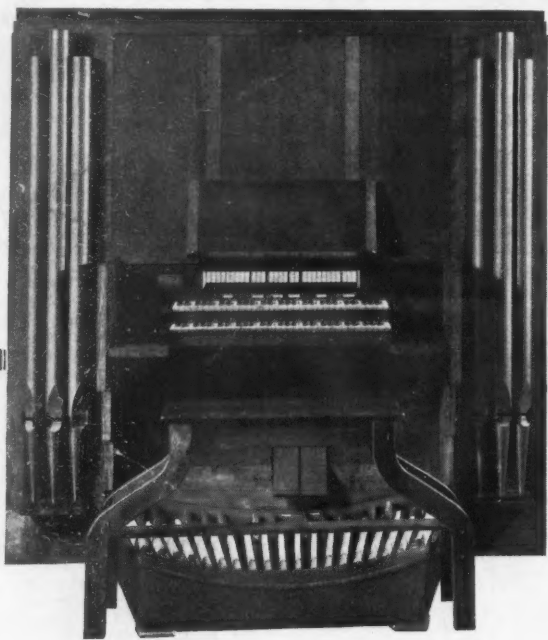
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